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An integration of art and literature in a junior  
high school.



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AN INTEGRATION OF ART AND LITERATURE  
IN A JUNIOR HIGH SCHOOL

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A Thesis Presented in Partial Fulfillment  
of the Requirements for the Degree of  
Master of Education

By

ANSTRICE CARTER KELLOGG,  
B.S. Massachusetts School of Art 1926

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BOSTON UNIVERSITY  
SCHOOL OF EDUCATION  
1934

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Second reader - Dr. Guy M. Wilson, Prof. of Education

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## Teaching

"If we work upon marble, it will perish;  
If we rear temples, they will crumble into dust,  
But if we work upon immortal souls,  
If we imbue them with principles,  
With the fear of God, and love of fellowmen,  
We engrave on those tablets something  
Which brightens all eternity."

Daniel Webster



Teaching

"If we work upon matter, it will perish;  
If we treat temples, they will crumble into dust,  
But if we work upon immortal souls,  
If we labor them with principles,  
With the fear of God, and love of fellowmen,  
We engrave on those tablets something  
Which brightens all eternity."

Daniel Webster



### A Word of Recognition

Membership in the following classes at Boston University contributed to thoughts of this thesis:

Middle Grade Methods	Professor Bragg
Education	Professor McMurray
Conference Elementary Education	Professor McMurray
Principles and Methods in Teaching	Professor Wilson
Elements of Design	Professors Cleaves and Stone
Teaching of Art, Creative Design	Professors Cleaves and Stone
Research	Professor Hanson
Story Telling	Professor Bragg
Elementary School Procedures	Professor Bragg
Current Literature	Professor Getchell
Sociology	Professor Vaughn

The Integration of literature and art has been realized by the cooperation of Mr. Earl MacLeod, principal of the Junior High School at Saugus, Massachusetts.

Miss Ruth Motherwell, head of the English Division of the Department of Education, and the following teachers of literature: Miss Ruth Carter, Miss Lillian Connell, and Miss Gladys Fox.



# A Word of Appreciation

Memberships in the following classes at Boston University

contributed to thoughts of this theme:

Professor Briggs	Visual Arts Methods
Professor McHenry	Education
Professor Calkins	Conference Elementary Education
Professor Wilson	Philosophy and Methods in Teaching
Professors Olives and Stone	Elements of Design
Professors Olives and Stone	Teaching of Art, Creative Design
Professor Hanson	Research
Professor Briggs	Story Telling
Professor Briggs	Elementary School Procedures
Professor Gifford	Current Literature
Professor Voss	Sociology

The integration of literature and art has been realized by the cooperation of Mr. Earl MacLeod, principal of the Junior High School at Bangor, Massachusetts.

Miss Ruth McHenry, head of the English Division of the Department of Education, and the following teachers of literature: Miss Ruth Carter, Miss Lillian Connell, and Miss Gladys Fox.



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## CHAPTER I

## INTRODUCTION

Integration has established itself in progressive school systems as a means of orienting the pupil and presenting knowledge as a unified whole.

Art provides the means by which graphic and constructive experiences may be recorded. It may seek to clarify literature by relating ideas, information and knowledge.

This procedure of integrating art with other subjects in the curriculum is being done extensively by the following art educators:

Forrest Grant	New York City, N. Y.
Sallie B. Tannahill	Columbia University
Leon L. Winslow	Baltimore, Maryland
Bess Eleanor Foster	Minneapolis, Minn.
Royal B. Farnham	Providence, R. I.
C. Valentine Kirby	Harrisburg, Pa.
James Boudreau	Brooklyn, N. Y.
Edna Hood	Kenosha, Wis.
Elmer Stephan	Pittsburgh, Pa.
Belle Bogs	New York
Charles Cafler	Denver, Colo.
Amy Rachel Whittier	Boston, Mass.
Joseph Wiseltier	Hartford, Conn.
Alfred Pelikan	Milwaukee, Wis.
James Townley	Oil City Pa, Public Schools
Margaret Mathias	Montclair, N. J.





William G. Whitford	Chicago, Ill.
Jessie Todd	Chicago, Ill.
Walter Klar	Springfield, Mass.
Helen Cleaves	Boston, Mass.
Theodore Dillaway	Philadelphia, Pa.
Mary G. Swerer	Cheney, Wash.

In the John Burroughs country day school at St. Louis, Missouri, the last half of the year 1929-1930 was spent in a study of how various subjects might be merged into a unified course with a central core to which all of the fields both academic and artistic could make contributions. The selection of a core theme was based upon the "following criteria:

1. It must be sufficiently comprehensive to permit of the realization of as many of the basic concepts, skills, and attitudes as possible.
2. It must permit sufficient flexibility to provide for the varying interests and capacities of the learners.
3. It must be practical from an administrative standpoint"<sup>1</sup>.

To attempt an integration of art with all subjects of the Junior High School, with one core theme as suggested could not be realized, but the selection of one subject in the curriculum for an integration with art was a possibility.

---

<sup>1</sup>Ellsworth S. Obourn, "Science in the Integrated Curriculum", Progressive Education, VIII, No. 6 (October 1931), p. 489.



Chicago, Ill.	William A. Patterson
Chicago, Ill.	Thomas Wood
Chicago, Ill.	Robert E. Rouse
Chicago, Ill.	John G. Brown
Chicago, Ill.	Thomas G. Brown
Chicago, Ill.	Harry A. Brown

In the last two years country day school at St. Louis, Missouri, the last half of the year 1933-1934 was spent in a study of how various subjects might be merged into a unified course with a central core to which all of the other subjects would be related. The following are the results of this study:

1. It must be a sufficiently comprehensive subject to permit of the realization of as many of the basic concepts, skills, and attitudes as possible.
2. It must permit sufficient flexibility to provide for the varying interests and capacities of the learners.
3. It must be practical from an administrative standpoint.

The attempt is suggested to start with all subjects of the Junior High School, with one core theme as suggested could not be realized, but the selection of one subject in the curriculum for an integration with art was a possibility.

William A. Patterson, Chicago, Ill. (October 1933), p. 400.

Using the preceeding criteria for the selecting of one subject, it was found that literature would "be sufficiently comprehensive" to permit the "realization" of "basic concepts, skills and attitudes". It would allow flexibility and "provide for varying interests and capacities of the learner". It would be "practicable from an administrative standpoint". For this reason literature was the subject chosen for integration with art.

The actual problem of this thesis is to find out how an art supervisor can integrate the aims of the art course with the subject matter as presented in the course of study in literature at Saugus, Massachusetts. The specific location is listed, that contact may be direct, with a course of study which is in actual use.

It was necessary to gather objectives in art from leading art educators.

This was attained by direct communication with art educators, and by direct contact with various courses of study by leading art supervisors and directors of art.

The procedure as developed in the thesis may be applied to the art instruction of other localities by the art supervisor.

In many towns and cities the "art division" of the Education Department is an isolated body. Direct contact with other division heads is not always attained. This is especially true in many Junior High Schools.





The integration of art with other subject matter is at this time of definite significance to the worker in the field of art. <sup>1</sup>

During this period of depression art must be established in its rightful setting.

"Art education with several so called special subjects has recently been the subject of considerable discussion by Superintendents and School Committees in their endeavor to maintain high educational standards on reduced resources".<sup>2</sup>

Any subject must prove its use to be a cause for being. For this reason art is the theme chosen for integration.

According to statistics, "67 percent of our public school pupils leave school before completing the eighth grade-- 33 percent of the students entering school complete the eighth grade".<sup>3</sup> These figures give a concise idea as to the problem before the teachers of all departments of education, concerning the type of instruction, its content, and its objectives in a Junior High School.

---

<sup>1</sup>Walter Klar, Leon Winslow, C. Valentine Kirby,  
Art Education in Principle and Practice.  
(Springfield 1933) p.p. 29-31.

<sup>2</sup>Edward Newell, monograph given each supervisor at the Mass. Art Supervisors and Teachers Conference, January 26, 1934.

<sup>3</sup>H. M. Kentzworth, Art a National Asset,  
Department of Public Instruction, Indiana,  
Educational Circular No. 3.





All figures agree that a considerable percentage of children leave school before the eighth grade. This presents a situation of vital importance that their needs may be met in the Junior High School before leaving.

The integration of art and literature, if well done, should make each subject more vital to the other, and present vivid concepts as to the content material of both to the individual Junior High School pupil.

Complete living today both within the school and without calls for a program of integration and the combining of forces to weave subjects together.

"Creative education is built upon a faith of the individual in himself, confidence in his ability to do well, and a buoyant hope, the yeast of the past experiences and the zest of the new meanings, new insights, new skills and new integrations.<sup>1</sup>

Perfection of attainment in art or in literature is not anticipated or even hoped for, but an approach to a "Golden Mean" is the goal. The "Golden Mean" or "Aurea mediocritas"<sup>2</sup> as written by Horace, is the middle point between two extremes.

---

<sup>1</sup>Thomas Hopkins, "Creative Education", Educational Method, XI No. 1. (Oct. 1931) p. 1.

<sup>2</sup>William Medley, Interpretations of Horace (New York 1910)



All things agree that a considerable percentage of  
children leave school before the eighth grade. This practice  
is a violation of the law which states that every child  
shall be in the public school before leaving.  
The law states that every child shall be in school  
until such time as the child has reached the age of  
eighteen or has completed the eighth grade. This is the  
minimum standard as to the amount of schooling which  
every child should receive.  
Children living today both within the school and without  
are for a program of instruction and development of  
character to which we are all pledged.

"Creative education is built upon a faith in the individual  
to himself, confidence in his ability to do well, and a  
belief that, the rest of the great experience of the world  
of the new world, new truths, new ethics and new  
values."

Education is a process in which the individual is not  
passive but active. It is a process in which the individual  
is not only a recipient of knowledge but also a creator of  
knowledge. The "Creative Education" or "Active Education"  
as it is known by Horace, is the whole process between two  
extremes.

---

Thomas Hopkins, "Creative Education",  
National Education, Vol. 1, No. 1, (1911) p. 1.  
Creative Education, International Education  
(New York 1911)

The integration of the two subjects: art and literature (as the extremes) and the approach to a "Golden Mean" is the aim of this research.

There will be no attempt to establish objectives for attainment in literature because the subject matter, themes and aims are taken from the work of the English Division of the Department of Education at Saugus. For this reason the "Golden Mean" should be related only to art education because aims, minimum content essentials and methods of procedure will be listed in detail in this thesis. A synthesis of aims in art will be made of leading art educators.

"There is a mean in all things"

Dryden.

"The subject of Art instruction, as advocated by educators today, is not Drawing, as formerly practiced in the curriculum, but is a practical subject which has as its objective: the education of the child to the enjoyment and use of beauty in every situation of modern life".<sup>1</sup>

Drawing instruction, as formerly used, suggests a certain limitation which, according to modern psychology and educational methods, gives emphasis to technique.

---

<sup>1</sup>William G. Whitford, An Introduction to Art Education.  
(New York 1921) p. XI.



The importance of the two factors, and the fact that  
the (entire) and the agreement to a "Golden Rule" is  
the aim of this research.

There will be an attempt to establish objectives for  
this agent in literature because the subject matter, however  
and when the focus from the work of the English Division of  
the Department of Education at Toronto. For this reason  
the "Golden Rule" should be related only to an objective  
because this, minor content essential to the research of  
researchers will be listed in detail in this context. A  
synthesis of this in and will be made of leading and abstracts.  
"There is a man in all things"

When  
"The subject of Art Instruction, as suggested by abstract  
theory, is not theory, as formerly presented in the  
curriculum, but is a practical subject which has as its  
objective: the education of the child to the enjoyment and  
use of beauty in every situation of modern life."  
Theory of Instruction, as formerly used, suggests a certain  
limitation, which, according to modern psychology and  
educational methods, gives emphasis to technique.

---

William A. Wallcut, An Introduction to Art Instruction.  
(New York 1922) p. xi.

"The old fashioned method of making drawing in the school an excuse for Art is replaced by allowing the child of today to have orderly aesthetic experiences".<sup>1</sup>

The word integration in connection with art and literature means the pulling together of the two subjects, the weaving and dovetailing of subject matter and procedures in both of the two subjects mentioned.

Integration is the choosing of objectives of each subject and combining them into a single efficient unit. In order to attain this combining of objectives a synthesis of aims must be attained.

John Dewey explains the true meaning of this word synthesis in "How We Think". "Synthesis, is not a matter of mechanical addition, but of application of something discovered in one case to bring other cases into line".<sup>2</sup>

---

<sup>1</sup>Beryl Smith, Report of Art Conference  
(Prague 1931) (Hlari Zprara Kongresova 1931.)

<sup>2</sup>John Dewey How We Think (New York 1910.) p. 114.





CHAPTER II  
SPECIFIC OBJECTIVES IN ART BY  
LEADING ART EDUCATORS

Leading art educators, as listed in Table I of this chapter, were consulted in order that specific objectives in art could be attained.

Questionnaires were purposely not sent, for original viewpoints and opinions of each art educator were desired.

The listing of objectives in Table I are essentially in the same words in which they were forwarded to me by letter and by individual courses of study.

The table on the following page shows the viewpoints of each art educator. The names of the art educators are listed at the left; the items indicating opinions are noted at the top and numbered serially from (1) to (25).



RESEARCH METHODS IN THE STUDY

RESEARCH AND RESEARCHERS

Research is a systematic and controlled investigation of a problem or a question, in order to obtain new knowledge or to confirm existing knowledge. It is a process of discovery and is carried out by researchers who are trained in the methods of research.

Research is a process of discovery and is carried out by researchers who are trained in the methods of research. The first step in research is the selection of a problem or a question to be investigated. This is followed by the formulation of a hypothesis, which is a statement of the expected results of the investigation. The hypothesis is then tested by the collection of data and the analysis of the results. The final step in research is the drawing of conclusions from the results.

The results of the research are then reported to the scientific community. This is done by publishing the results in a journal or by presenting them at a conference. The results are then evaluated by other researchers, who may accept or reject the findings. This process of evaluation is known as peer review. The results of the research are then used to develop new theories or to modify existing ones.











TABLE I. (Continued)

SPECIFIC OBJECTIVES IN ART BY LEADING ART EDUCATORS  
Showing Distribution of Opinions

	(5) Keener capacity for appreciation to en- joy art	(6) Sequence of previous years work	(7) Habits, attitudes, interest and know- ledge for fine art	(8) Respect for what artists have done in architecture, sculpture, painting and crafts to en- rich lives	(9) Integration for a cooperative enter- prise	(10) Appreciation of value of good health
Forrest Grant	1		1	1	1	
Sallie B. Tannahill	1	1	1	1	1	
Leon L. Winslow	1	1	1	1	1	
Bess Eleanor Foster	1	1	1	1	1	
Royal B. Farnham	1	1	1	1	1	
C. Valentine Kirby	1		1	1	1	
James Boudreau	1		1	1	1	
Edna Hood	1	1	1	1	1	
Elmer Stephan		1			1	
Belle Boas		1			1	
Charles Carter	1	1		1	1	
Amy Rachel Whittier	1	1	1	1	1	
Joseph Pelikan				1	1	
James Townley	1		1	1	1	
Margaret Mathias	1		1	1	1	
William G. Whitford	1	1	1	1	1	
Jessie Todd	1	1	1	1	1	
Walter Klar	1	1	1	1	1	
Helen Cleaves			1			1
Theodore Dillaway	1		1	1		
Mary G. Swerer	1		1		1	
New York City, N. Y.						
Columbia University						
Baltimore, Maryland						
Minneapolis, Minn.						
Providence, R. I.						
Harrisburg, Pa.						
Brooklyn, N. Y.						
Kenosha, Wis.						
Pittsburgh, Pa.						
New York						
Denver, Colo.						
Boston, Mass.						
Milwaukee, Wis.						
Oil City, Pa. Public Schools						
Montclair, N. J.						
Chicago, Ill.						
Chicago, Ill.						
Springfield, Mass.						
Boston, Mass.						
Philadelphia, Pa.						
Cheney, Washington						







TABLE I. (Continued)

SPECIFIC OBJECTIVES IN ART BY LEADING ART EDUCATORS  
Showing Distribution of Opinions

	(11)	(12)	(13)	(14)	(15)
	Worthy use of leisure time	To guide in the selection of art as a means of liveli- hood, preparation for a vocation	High standards of personal conduct, character education	Through drawing and painting promote a respect and rever- ence for the won- derful creations in the universe	Development of power to express ideas graphically, visual memory
Forrest Grant	1		1		1
Sallie B. Tannahill					1
Leon L. Winslow	1	1			1
Bess Eleanor Foster	1	1	1		1
Royal B. Farnham					1
C. Valentine Kirby	1	1	1		1
James Boudreau					1
Edna Hood					1
Elmer Stephan					1
Belle Boas	1	1			1
Charles Carter					1
Amy Rachel Whittier				1	1
Joseph Wiseltier	1		1		1
Alfred Pelikan	1		1		1
James Townley					1
Margaret Mathias	1				1
William G. Whitford	1				1
Jessie Todd		1	1	1	1
Walter Klar			1		1
Helen Cleaves					1
Theodore Dillaway		1	1	1	1
Mary G. Swerer		1	1	1	1
New York City, N. Y.					
Columbia University					
Baltimore, Maryland					
Minneapolis, Minn.					
Providence, R. I.					
Harrisburg, Pa.					
Brooklyn, N. Y.					
Kenosha, Wis.					
Pittsburgh, Pa.					
New York					
Denver, Colo.					
Boston, Mass.					
Hartford, Conn.					
Milwaukee, Wis.					
Oil City, Pa. Public Schools					
Montclair, N. J.					
Chicago, Ill.					
Chicago, Ill.					
Springfield, Mass.					
Boston, Mass.					
Philadelphia, Pa.					
Cheney, Washington					







TABLE I. (Continued)

SPECIFIC OBJECTIVES IN ART BY LEADING ART EDUCATORS  
Showing Distribution of Opinions

	(16) Knowledge of historic periods of art	(17) Development of technique, motor muscles	(18) Development of discriminating ob- servation	(19) Development of habit to use draw- ing as a language	(20) Discrimination in selection and arrangement of art products	(21) Ability to recog- nize, understand and enjoy order as the basis of beauty in nature and in art
Forrest Grant	1	1	1		1	1
Sallie B. Tannahill						1
Leon L. Winslow	1	1	1		1	1
Bess Eleanor Foster	1	1	1		1	1
Royal B. Farnham	1	1	1		1	1
C. Valentine Kirby		1	1		1	1
James Boudreau		1	1		1	1
Edna Hood	1	1	1	1	1	1
Elmer Stephan		1			1	1
Belle Boas	1	1			1	1
Charles Carter	1	1	1		1	1
Amy Rachel Whittier		1	1		1	1
Joseph Wiseltier	1	1		1	1	1
Alfred Pelikan		1		1	1	1
James Townley		1	1	1	1	1
Margaret Mathias	1	1	1	1	1	1
William G. Whitford		1	1	1	1	1
Jessie Todd	1	1	1	1	1	1
Walter Klar	1	1	1	1	1	1
Helen Cleaves		1	1		1	1
Theodore Dillaway	1	1	1	1	1	1
Mary G. Swerer						
New York City, N. Y.						
Columbia University						
Baltimore, Maryland						
Minneapolis, Minn.						
Providence, R. I.						
Harrisburg, Pa.						
Brooklyn, N. Y.						
Kenosha, Wis.						
Pittsburgh, Pa.						
New York						
Denver, Colo.						
Boston, Mass.						
Hartford, Conn.						
Milwaukee, Wis.						
Oil City, Pa. Public Schools						
Montclair, N. J.						
Chicago, Ill.						
Chicago, Ill.						
Springfield, Mass.						
Boston, Mass.						
Philadelphia, Pa.						
Cheney, Washington						







TABLE I. (Continued)

SPECIFIC OBJECTIVES IN ART BY LEADING ART EDUCATORS  
Showing Distribution of Opinions

	(22) Development of the habit of invention and creative ex- pression	(23) Ability to read and make diagrams and working draw- ings	(24) A growing apprecia- tion of the charac- teristics, possi- bilities, and limi- tations of various materials, pro- cesses and results	(25) Joy in work and pride in doing it
Forrest Grant	1			
Sallie B. Tannahill	1			
Leon L. Winslow	1		1	
Bess Eleanor Foster			1	
Royal B. Farnham			1	
C. Valentine Kirby	1			
James Boudreau	1			
Edna Hood			1	
Elmer Stephan			1	
Belle Boas			1	
Charles Carter	1		1	1
Amy Rachel Whittier	1	1	1	1
Joseph Wiseltier	1	1		
Alfred Pelikan				
James Townley	1			
Margaret Mathias	1			1
William G. Whitford	1		1	1
Jessie Todd			1	
Walter Klar	1		1	
Helen Cleaves			1	
Theodore Dillaway	1			
Mary G. Swerer	1		1	
New York City, N. Y.				
Columbia University				
Baltimore, Maryland				
Minneapolis, Minn.				
Providence, R. I.				
Harrisburg, Pa.				
Brooklyn, N. Y.				
Kenosha, Wis.				
Pittsburgh, Pa.				
New York				
Denver, Colo.				
Boston, Mass.				
Hartford, Conn.				
Milwaukee, Wis.				
Oil City, Pa. Public Schools				
Montclair, N. J.				
Chicago, Ill.				
Chicago, Ill.				
Springfield, Mass.				
Boston, Mass.				
Philadelphia, Pa.				
Cheney, Washington				







## SYNTHESIS OF OBJECTIVES IN ART EDUCATION

The mission of art education is not to instruct by "induction or deduction", so frequently referred to by William Bagley but rather to reveal, to inspire, and to illuminate that which is beautiful so that others too, may know and understand the enjoyment of beauty.

"The young people of our schools have the good fortune of a childhood in a state that has everything except monotony. They see no endless prairies, no fields reaching to the horizon and they expect no month of unbroken sunshine. Each day, each mile of road, and even each manufacturing village differs from any other. Happy is the child who learns to see beauty, to seek and pursue the art which nature has created and which man has made permanent".<sup>1</sup>

That the child may "learn to see beauty", and "pursue the art which nature has created" with a recognition of the "eternal fitness of things", is the aim of the worker in the field of art. These objectives are ever in the foreground toward which the art student may be guided.

A certain definite agreement among art educators on many issues of Table I is most noticeable.

---

<sup>1</sup>E. W. Butterfield, commissioner of Education, Monograph, A Program of Art Education for Connecticut. (Connecticut Board of Education 1932.)



THE PROBLEM OF THE FUTURE OF THE ARTS

The question of the future of the arts is not so simple as it seems. It is a question of the future of the arts, and of the future of the arts. It is a question of the future of the arts, and of the future of the arts. It is a question of the future of the arts, and of the future of the arts.

The young people of our schools have the good fortune of being in a position to see the future of the arts. They see the future of the arts, and they see the future of the arts. They see the future of the arts, and they see the future of the arts. They see the future of the arts, and they see the future of the arts.

That the only way to see the future of the arts is to see the future of the arts, and to see the future of the arts. That the only way to see the future of the arts is to see the future of the arts, and to see the future of the arts. That the only way to see the future of the arts is to see the future of the arts, and to see the future of the arts.

J. W. Butterfield, Commissioner of Education,  
Connecticut. A report of the Commission for  
the Future of the Arts (Hartford, 1930).

Because the objectives tabulated in chapter II have been set forth in essentially the language of the replies (either letters or courses of study) received from leading art educators, certain of these objectives overlap and repeat themselves.

For this reason a synthesis of aims is necessary by means of:

### I Broad Objectives

### II Specific Objectives

#### I Broad Objectives

Art education of the present day contributes to the cardinal principles of secondary education:<sup>1</sup> worthy home membership, character, citizenship, worthy use of leisure, health, vocation, and command of the fundamental processes.

Through knowledge of the basic laws of order the aim (as Table I designates) of all art courses is the appreciation and understanding of Beauty.<sup>2</sup>

Certain attitudes and ideals, habits and skills are necessary for this realization.

---

<sup>1</sup>U. S. Bureau of Education, Bulletin, No. 35 (1919).

<sup>2</sup>Report of the Committee on Terminology of the Federated Council on Art Education (1929).

Note: "The word Beauty has been accepted as the best single word to typify supreme attainment but it must be taken in a broad sense. The ideal of beauty changes from one art period to another. Our understanding of its significance may depend upon training, tradition, environment and individual vision and feeling. There is then no intention to standardize the meaning of Beauty or to suggest that it is a fixed or measurable thing".





## II. Specific Objectives

### 1. Attitudes and Ideals

- a) Desire for finer form and its application
- b) Aesthetic appreciation
- c) Stimulation of the imagination
- d) Respect for the work of others
- e) High levels of personal conduct
  - (initiative
  - in (self-reliance
  - (responsibility
  - (unselfishness
- f) Cooperation
  - (Through integration as a
  - (cooperative enterprise
  - ( (with other subjects of
  - ( the curriculum)
- g) Desire to create
- h) Discrimination
  - (Independent thinking;
  - (desire to improve

### 2. Habits

- a) Recognition of order as the basis for
  - beauty in nature and in art
- b) Accuracy
- c) Independent thinking
- d) Purposeful collecting
- e) Discriminating observation
- f) Seeking and recognizing beauty
- g) Using drawing as a language

### 3. Skills

- a) Hand control
  - (of various
  - (media
  - selecting
- b) Discrimination
  - judging



II. Specific Objectives

1. Knowledge and Skills

- a) ... for the ... and the ...
- b) ...
- c) ... of the ...
- d) ... for the ...
- e) ...

- f) ...
- g) ...
- h) ...
- i) ...
- j) ...

- k) ...
- l) ...
- m) ...

2. Attitude

- n) ... of order ...
- o) ... in ...

- p) ...
- q) ...
- r) ...
- s) ...
- t) ...
- u) ...

3. Behavior

- v) ...
- w) ...
- x) ...

- c) Development of (leisure time  
worthy skills for (vocational training  
discovery of pupil  
of special art  
aptitude



Let's see how  
 the development of  
 the world will be  
 in the future  
 of the world  
 of the world

## CHAPTER III

## MINIMUM CONTENT ESSENTIALS AND THEIR MEANINGS

The facts of special emphasis and importance in all art training, in all problems and exercises may be summarized as follows:

"1. Line both straight and curved belongs to Drawing (graphic vocabulary). It includes lettering, design, construction, picture study, and general appreciation with emphasis upon line. Application and use of line knowledge in all possible life situations.

2. Form signifies area, surface, shape, mass and volume, light and shadow illumination. Drawing and painting (graphic vocabulary) modeling, design, construction, picture study, general appreciation with emphasis upon form. Application of form knowledge to all possible life situations.

3. Tone as expressed by light and dark or light and shades, values, colors. Drawing and painting, design, construction, picture study and general appreciation with emphasis upon tone. Application of tone knowledge to all possible life situations.

4. Color Application of color knowledge to all problems of the course and to all possible life situations.

5. Texture deals with surface, quality or character of material, surface as related to all problems of the course and to all possible life situations.



THE COURSE OF STUDY IN THE SCHOOL OF THE FUTURE

The course of study in the school of the future is to be a course of study in which the student is to be trained in the use of the mind and the body, and in the use of the mind and the body in the service of the community.

Contents:

1. Physical Education. It includes instruction in the use of the body, in the use of the mind and the body in the service of the community, and in the use of the mind and the body in the service of the community.

2. Intellectual Education. It includes instruction in the use of the mind, in the use of the mind and the body in the service of the community, and in the use of the mind and the body in the service of the community.

3. Character Education. It includes instruction in the use of the mind and the body in the service of the community, and in the use of the mind and the body in the service of the community.

4. Civic Education. It includes instruction in the use of the mind and the body in the service of the community, and in the use of the mind and the body in the service of the community.

5. Art Education. It includes instruction in the use of the mind and the body in the service of the community, and in the use of the mind and the body in the service of the community.

6. Composition (arrangement) include Design and composition emphasizing line, form, tone, color, texture and the principle arrangements (repetition, proportion, balance, emphasis, etc.) to all types of art problems and to all possible life situations".<sup>1</sup>

This description covers the fundamental elements of art structure, or as the Federated Art Council classified "Basic elements of Art Structure" which are shown in Table II on page

That a simple art vocabulary could be established, a committee of the Federated Council on Art Education, after an exhaustive study of terms used by artists, teachers, and pupils and terms used in literature of art, submitted a list of 125 significant words which have been accepted as a basis for school art vocabulary, needed in present day curriculum building. The selection of words was based wholly upon objective procedure, resulting from a majority opinion from experienced teachers and supervisors and other workers in the field of art education. The 125 terms were divided into two distinct classes, the most significant terms and the synonymous or related words. These were further classified into the following four major groups:

1. Basic elements of art structure
2. Principles of arrangement common to the space arts

---

<sup>1</sup>William G. Whitford. An Introduction to Art Education. New York 1929. p. 98



3. Composition (arrangement) of the sentence and the  
position of the words and phrases, clauses, and  
the various elements of the sentence, and the  
various, etc.) to all types of art and to all  
positions in the sentence.

This description covers the various elements of art  
structure, or as the technical Art Council element, "Basic  
elements of Art Structure" which are shown in Table II on

page  
That a single and independent could be established, a  
committee of the Technical Council on Art Education, after  
an active study of the work of artists, teachers, and  
artists and their work in literature of art, submitted a list  
of 100 significant words which have been accepted as a basis  
for school art vocabulary, listed in unbroken day curriculum  
outline. The selection of words was based upon  
objective procedure, resulting from a carefully defined list  
of selected teachers and a committee of other workers in  
the field of art education. The 100 words were divided into  
two distinct classes, the most significant terms and the  
terms on related words. These were first as follows:

- into the following four major groups:
1. Basic elements of art and the
  2. Technical of arrangement and position in the space and

## 3. Resulting attributes

## 4. Descriptive or qualifying terms

The most significant fundamental words of this classification of the Federated Council are: LINE, FORM, LIGHT-AND-DARK, TONE, COLOR, TEXTURE, REPETITION, RHYTHM, PROPORTION, BALANCE, EMPHASIS, HARMONY, FITNESS and BEAUTY.

The late Joseph Wiseltier of Hartford, Conn. classifies this list as "family names, broad terms which form a nucleus of all other terms listed in the Federated Council report".<sup>1</sup>

Thus the following minimum content essentials and terms of art may be understood when alluded to on the following pages.

The minimum content essentials are taken from the general headings as advocated by the Federated Council on Art Education.<sup>2</sup>

In the following outline: 4. Form, b. Working Drawings, etc., is marked "omitted", for the reason that the Senior High School at Saugus offers an excellent course in Mechanical Drawing, but at the present time no free hand art work is included in the high school course of study. For this reason, effort is made to afford as much time as possible to the free hand work of the Junior High School.

---

<sup>1</sup>Joseph Wiseltier. "Art Terminology" A Program of Art Education for Connecticut 1932. Sec. III p. 1.

<sup>2</sup>Minimum Content Essentials, Report of the Federated Council on Art Education (1926) pp. 12-14.





Basic elements of art structure are explained in Table II.

Fundamental principles of arrangement common to the space arts are explained in Table III.

The Terminology of these two tables is not the work of any one person, but the combined considerations of one hundred and fifty-two workers, leading art educators of the Federated Council on Art Education.

Minimum Content Essentials:<sup>1</sup>

A. Formal drill and instruction in the main elements of art

1. Design, Order

- a) Rhythm (accented repetition)
- b) Balance
- c) Proportion (spacing)
- d) Harmony (unity, variety, order)
- e) Dominance and subordination  
(center of interest)
- f) Fitness to purpose

2. Lettering

- a) A block alphabet
- b) A single line alphabet
- c) A lower case single line  
alphabet (grades seven,  
eight, and nine)

3. Color

- a) A color theory

---

<sup>1</sup>Ibid., pp. 12-15.



State of ... of ... and ... in Table II.

... of ... of ... of ...

... and ... in Table III.

The ... of ... is not ...

... and ... the ... of ...

... and ... of ...

... of ...

... of ...

A. ... of ...

of ...

1. ...

(1) ...

(2) ...

(3) ...

(4) ...

(5) ...

(6) ...

(7) ...

2. ...

(1) ...

(2) ...

(3) ...

(4) ...

(5) ...

3. ...

(1) ...

- b) A color vocabulary
- c) Adaptation to purpose and material

#### 4. Form

- a) Simplified realistic representation of the salient characteristics of animals, birds, people and other graphic vocabulary; object drawings; perspective
- b) Working Drawings--conventional  
 Omitted from Junior )  
 High Procedure in Saugus) representation, etc.

#### 5. Narrative illustration

- a) Subject matter supplied by the child's interest in school, home, and community life

#### 6. Construction

- a) Free and dictated problems in connection with school and community activities

#### 7. Appreciation

- a) General enjoyment of nature, of fine and industrial art products, and an appreciation of masters and their work through originals,



- b) A color photograph
- c) A photograph of a scene and a photograph

4. Other

- a) A limited number of specimens

Location of the subject  
Characteristics of subjects  
Size, shape and color  
Number of specimens; object  
Material; preparation

- b) Working drawings--some of them

Working drawings  
The drawings in the (a) and (b) are made by the subject.

5. Narrative description

- a) Subject matter described by

The subject's interest in  
school, home, and  
community life

6. Description

- a) Size and shape of specimen  
in connection with school  
and community activities

7. Assessment

- a) General statement of nature  
of the and industrial art  
products, and an assessment  
of the value and their  
work in the art field.

prints, tableaux, living pictures, and the like.

Note: Just what shall be taught in developing this appreciation of form, color, design, and construction, and the subject matter which shall constitute the basis for this constructive activity, must be left to the individual school setting, and to the units of work in which the schools activities are united.

#### 8. Creative and individual expression

- a) Unrestricted opportunities offered for free expressions through individual urge, developed suggestion, and emotional reactions, and criticized chiefly from the standpoint of "Does it tell your story? How well is it told?"

The relations existing among these various terms of the art vocabulary are graphically portrayed in the following tables, together with their outcomes.



principle, emphasis, living  
 character, and the like.  
 Note: That what shall be  
 taught in developing this  
 appreciation of form, color,  
 texture, and composition,  
 and the subject matter  
 which shall constitute the  
 basis for this constructive  
 activity, must be left to  
 the individual school setting,  
 and to the nature of work in  
 which the schools participate  
 are united.

3. Creative and individual expression
- a) Unrestricted opportunities  
 offered for free expression  
 through individual work,  
 developed suggestion, and  
 emotional reactions, and  
 criticism chiefly from the  
 standpoint of "Does it tell"  
 your story? How well is it  
 told?

The relations existing among these various terms of the  
 art vocabulary are graphically portrayed in the following  
 diagram, showing their interdependence.

TABLE II  
Classification I

BASIC FORMS OF ART STRUCTURE				
Basic Elements	Major Principles	Minor Principles	Resulting Attributes	Supreme Attainment
Line	Repetition	Alternation Sequence		
Form			Harmony	
		Radiation		
Light) and ) Tone Dark )	Proportion	Parallelism		Beauty
		Transition		
	Balance		Fitness	
Color		Symmetry		
Texture	Emphasis	Contrast		



Lexeme	Substrate	Context			
Color		Alphabet			
	Balance			Expense	
		Intention			
Dark ( ) and ( ) light	Elaboration	Intention			Beauty
Room		Intention		Intention	
Unit	Intention	Sequence Alphabet			
Element Basic	Elaboration Intention	Elaboration Intention		Intention Meaning	Intention Substrate

TABLE I  
ELEMENTS OF THE ALPHABET

TABLE II  
CLASSIFICATION I

Continuing the study of fundamental principles of arrangement common to the space arts, more detailed examples of their significance are shown in synonymous or related terms.



Continuing the study of fundamental principles of  
 arrangement common to the space arts, more detailed examples  
 of their significance are shown in synonymous or related terms.



TABLE III  
Classification II<sup>1</sup>

FUNDAMENTAL PRINCIPLES OF ARRANGEMENT COMMON TO SPACE ARTS

Most Significant Terms	Synonymous or Related Terms	Types
Line	outline contour	<p>Straight lines Curved lines Implied lines Lines of action, movement, direction, etc.</p> <p><u>Surface</u>, area, shape, silhouette, planes 2 dimensions (the flat) <u>Volume</u>, mass, shape 3 dimensions (the solid) <u>Shape</u> (either 2 or 3 dimensions)</p>
Form	area, surface shape, mass volume	<p>Light and dark whether colored or not, as found in architecture, painting, sculpture, the related arts and in nature</p>
Tone	light and shade chiaroscuro values colors	<p>Illumination and shadow Gradations of the value scale Gradations of the chromatic scale Color and "light and dark" produced by the surface quality or texture of various objects Tone may be produced by arrangements of lines, values, colors and textures</p>
Color	hue tone	<p>Spectrum hues Color qualities or properties hue value (tint and shade) intensity (chroma)</p>
Texture	surface quality	<p>Character or quality of surface (smooth, rough, hard, soft, coarse, fine, etc.) Kind of material (wood, stone, cotton, wool, glass, metal, etc.)</p>

<sup>1</sup>Report of the Committee on Terminology of the Federated Council on Art Education, (Boston, 1929) pp. 29-30.



Texture	Surface quality	Color, luster, etc.
Color	Color and luster	Color, gloss, etc.
Tone	Color and luster	Color, gloss, etc.
Form	Color and luster	Color, gloss, etc.
Type	Color and luster	Color, gloss, etc.
Most significant feature	Color and luster	Color, gloss, etc.

III. FURTHER  
 CLASSIFICATION

CHARACTERISTICS OF VARIOUS TYPES OF CEMENT

Table

The minimum content essentials, the basic forms of art structure (Table II) and the fundamental principles of arrangement common to the space arts (Table III) will be referred to in Chapter VIII, Integration and Application of Minimum Content Essentials in Art to the Themes and Aims in Literature. Each minimum content essential is carefully interwoven with the themes and aims of literature as Chapter VIII fully explains.





## CHAPTER IV

AIMS OF JUNIOR HIGH SCHOOL COURSE OF STUDY  
IN LITERATURE AT SAUGUS, MASSACHUSETTS

In order that the literary field may be understood, the course of study in literature, as planned by Ruth Motherwell, head of the English division is as follows:

## I General Aims

1. Instruction
2. Enjoyment
3. Inspiration

## II Specific Aims

## 1. Enrichment of Experience

- a) Literature opens fields of knowledge:  
art, science, history, biography,  
etc., past and present

- b) Literature study gives child tools  
for promotion of self education

- (1) Ability to read  
intelligently
- (2) Ability to interpret  
printed matter in  
light of own  
experience

## 2. Worthy Use of Leisure

- a) Enjoyment of reading
  - (1) Literary acquaintance
  - (2) Emotional enjoyment  
of rhythm, figures



# CHAPTER II

AIMS OF LITERATURE AND THE SCOPE OF STUDY  
IN LITERATURE AT SENIOR HIGH SCHOOL

In order that the literary field may be understood, the  
course of study in literature, as planned by such committees,  
based on the English Division is as follows:

## I. General Aims

1. Instruction
2. Enjoyment
3. Inspiration

## II. Specific Aims

1. Enrichment of Experience

a) Literature opens fields of knowledge

art, science, history, geography,

etc., past and present

b) Literature study gives child tools

for promotion of self education

(1) Ability to read

intelligently

(2) Ability to interpret

written matter in

light of own

experience

3. worthy use of leisure

a) enjoyment of reading

(1) literary enjoyment

(2) intellectual enjoyment

of language, history

of speech, music in  
poetry

- (3) Discriminating taste in  
choice of reading  
from our own literary  
heritage

- (4) Consciousness of power in  
use of words

b) Background for other recreations

- (1) Movies
- (2) Travel
- (3) Music
- (4) Art

3. Character Building

- a) Discussion of motives of action,  
admirable traits
- b) Ideals for achievement
- c) Right attitudes toward life and  
society

4. Citizenship

- a) Love of country, study of heroes
- b) Rational patriotism
- c) Responsibilities of citizens of  
group membership



of speech, music in  
poetry  
(3) Distinguishing words in  
choice of teaching  
from our own literary  
heritage  
(4) Consciousness of power in  
use of words

5) Background for other restrictions

- (1) Movies
- (2) Travel
- (3) Music
- (4) Art

### 3. Character Building

- a) Discussion of motives of action,  
character traits
- b) Basis for achievement
- c) Right attitudes toward life and  
society

### 4. Citizenship

- a) Love of country, study of history
- b) National patriotism
- c) Responsibilities of citizens of  
this democracy

## 1. Themes for integration

Each specific aim in literature is listed with themes which cover teaching of the same.

## Enrichment of Experience

Barter.....	Sara Teasdale
Daffodils.....	W. M. Wordsworth
America the Beautiful.....	Katherine Lee Bates
Evangeline.....	Henry W. Longfellow
Little Women.....	Louisa May Alcott
Treasure Island.....	Robert Louis Stevenson
The Pony Express.....	W. F. Cody
The Stories of the Greeks....	H. A. Guerber
Adventures of Tom Sawyer....	S. L. Clemens
The Maid of Orleans.....	Kate Dickinson Sweetser
A Christmas Carol.....	Charles Dickens
Louis Pasteur.....	Floyd L. Darrow

## Worthy use of Leisure Time

To A Waterfowl.....	William Cullen Bryant
Snowbound.....	John G. Whittier
Under the Greenwood Tree....	William Shakespeare
A Day in June.....	James Russell Lowell
Legend of Sleepy Hollow.....	Washington Irving
Tales of a Wayside Inn.....	Henry W. Longfellow
Sea Fever.....	John Masefield
Rip Van Winkle.....	Washington Irving



Each of the series is a separate

class which covers the whole of the

History of the world

History of the world

History of the world

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## Character Building

## Biography

Charles Lindbergh

Admiral Byrd

Clara Barton

Helen Keller

Booker T. Washington and others

New York to Paris.....Charles A. Lindbergh

A Man's Most Precious Possession.....Lew Sasett

The Bugle Song.....Alfred Lord Tennyson

Louis Pasteur; His Service to Mankind..Erwin F. Smith

Abraham Lincoln Walks at Midnight.....Vachel Lindsay

For a ' That and a ' That.....Robert Burns

The Great Stone Face.....Nathaniel Hawthorne

Joan of Arc.....R. S. Holland

## Citizenship

The American Creed.....William Tyler Page

Stories and Songs of Liberty

Little Giffen.....Maurice Ticknor

War Inevitable.....Oliver Wendell Holmes

In Flanders Fields.....Robert Service

The Name of Old Glory.....James Whitcomb Riley

Young Fellow My Lad.....Robert Service

The Gray Champion.....Nathaniel Hawthorne

The American Flag.....Joseph Rodman Drake



Biography

Charles Lindbergh

Admiral Byrd

Glenn Barton

Robert Keller

Booker T. Washington and others

New York to Paris.....Charles A. Lindbergh

A Man's Most Precious Possession.....Lawyer

The Anglo-Saxon.....Alfred Lord Tennyson

Local Patriot; his Advice to Americans.....John F. Smith

Admiral Byrd's Voyage to Antarctica.....Admiral Byrd

For a Good Cause.....Robert Keller

The Great Game.....Mathematical Astronomer

John of the.....R. B. Holland

Character Building

The American Creed.....William Tyler Page

Justice and Peace of Liberty

Little Children.....Justice Thomas

For Investigation.....Oliver Wendell Holmes

In Plaster.....Robert Keller

The Heart of Old Glory.....James Wilson May

Young Fellow by Law.....Robert Keller

The Gray Champion.....Mathematical Astronomer

The American Flag.....Joseph Robert Baker

## CHAPTER V

THE THREE DIMENSIONAL DETERMINER OF METHOD<sup>1</sup>

There is no intent to limit the possibilities of different approaches in presenting the subject matter of this thesis, but the following procedure was the basis upon which the method was determined.

## 1. Major Techniques

Major techniques are determined by the nature of subject matter (objective world); drill for automatic habits and skills; appreciation for attitudes and ideals; problem technique for problem solutions; projects for vocational and similar life pattern participations.

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<sup>1</sup>Outline as recommended in Methods class by Dr. Guy M. Wilson, Boston University. Evaluation of Instruction, Dept. of Classroom Teachers, N. E. A. Philadelphia Convention N. E. A. Third and Final Report 1926.







TABLE IV

## THE THREE DIMENSIONAL DETERMINOR OF METHOD BY DR. GUY M. WILSON

	I DRILL		II APPRECIATION		III PROBLEM		IV PROJECT	
	1. Motivation	1. Motivation	1. Motivation	1. Motivation	1. Motivation	1. Motivation	1. Motivation	1. Motivation
General steps in each technique determined or modified by the laws of learning or the essential factors in economical learning are:	Based on law of interest	Law of interest creating an atmosphere of interest	Law of interest	Law of interest	Law of interest	Law of interest	Law of interest	Law of interest
	2. Knowing what to do (law of readiness)	2. Provision for exposure (law of attention)	2. Defining the problem (law of readiness)	2. Defining the problem (law of readiness)	2. Defining the problem (law of readiness)	2. Defining the problem (law of readiness)	2. Defining the problem (law of readiness)	2. Defining the problem (law of readiness)
	3. Systematizing drill (law of association)	3. Handling the appropriate fundamental knowledge (laws of association and readiness)	3. Handling the appropriate fundamental knowledge (laws of association and readiness)	3. Handling the appropriate fundamental knowledge (laws of association and readiness)	3. Handling the appropriate fundamental knowledge (laws of association and readiness)	3. Handling the appropriate fundamental knowledge (laws of association and readiness)	3. Handling the appropriate fundamental knowledge (laws of association and readiness)	3. Handling the appropriate fundamental knowledge (laws of association and readiness)
	4. Repetition (law of use) with attention other details of effective learning	4. Provision for expression and growth (laws of use and success)	4. Provision for expression and growth (laws of use and success)	4. Provision for expression and growth (laws of use and success)	4. Provision for expression and growth (laws of use and success)	4. Provision for expression and growth (laws of use and success)	4. Provision for expression and growth (laws of use and success)	4. Provision for expression and growth (laws of use and success)
	5. Application (law of use) (law of success)	5. Application (law of use) (law of success)	5. Application (law of use) (law of success)	5. Application (law of use) (law of success)	5. Application (law of use) (law of success)	5. Application (law of use) (law of success)	5. Application (law of use) (law of success)	5. Application (law of use) (law of success)
	6. Association	6. Association	6. Association	6. Association	6. Association	6. Association	6. Association	6. Association

In a democratic society--  
Socialization --



# VI FIRST

THE THREE DIMENSIONAL DEFINITION OF KEMMERER IN THE

SECTION VI

SECTION VII

SECTION VIII

SECTION IX

SECTION I

SECTION II

SECTION III

SECTION IV

SECTION V

SECTION VI

SECTION VII

SECTION VIII

SECTION IX

SECTION X

SECTION XI

SECTION XII

SECTION XIII

SECTION XIV

SECTION XV

SECTION XVI

SECTION XVII

SECTION XVIII

SECTION XIX

SECTION XX

SECTION XXI

SECTION XXII

SECTION XXIII

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SECTION XXXXXX



## CHART I

APPLICATION OF THE THREE DIMENSIONAL DETERMINER OF  
METHOD TO ART EDUCATION

- |                       |                             |
|-----------------------|-----------------------------|
| 1. Major Technique    | Applied to Art<br>Education |
| 2. General Techniques |                             |
| 3. Minor Techniques   |                             |

Major Technique--Drill--For Automatic Habits and Skills

GENERAL TECHNIQUE	MINOR TECHNIQUE
1. Motivation (based on the law of interest)	a. Demonstration b. Discussion c. Individual experimentation d. Lantern slides e. Moving pictures f. Observation
2. Knowing what to do (law of readiness)	a. Choice and adaptability of medium for execution b. Arrangement of materials c. Definite data received through previous motivation d. Provision for individual differences e. Provision for superior art aptitude f. Exposing art principles
3. Systematizing the drill (law of association)	a. Through knowledge of specific art principle which best suits subject of lesson b. Establishing sequence of work (from preceding year)
4. Repetition (law of use with attention, and details of effective learning)	a. Development of skills and habits for better workmanship, neatness, accuracy, responsibility, discrimination, self-reliance, judgment, initiation b. Directed study c. Imitation e. Creative expression
5. Application (law of use and law of success)	a. Use of knowledges and skills attained b. To recognize and apply and understand order as the basis of beauty in nature and in art



# CHART I

## APPLICATION OF THE THREE HIERARCHICAL METHODS OF TEACHING TO THE EDUCATION

1. Major Techniques  
2. General Techniques  
3. Minor Techniques

Major Techniques--(1)-(3)--For Academic Subjects and Skills

### MINOR TECHNIQUE

### GENERAL TECHNIQUE

a. Demonstration  
b. Discussion  
c. Individual explanation  
d. Review of class  
e. Review of student  
f. Observation

1. Motivation (based on law of interest)

a. Choice and responsibility of action for association  
b. Arrangement of material  
c. Definite goals for action  
d. Provision for individual differences  
e. Provision for superior and inferior students  
f. Expanding and contracting

2. Answering what to do (law of readiness)

a. Thorough knowledge of specific and original which bear some aspect of lesson  
b. Establishing sequence of work (from previous work)

3. Systematizing the drill (law of association)

a. Development of skills and habits for better work habits, accuracy, thoroughness, efficiency, self-reliance, judgment, initiative  
b. Directed study  
c. Limitation  
d. Creative expression

4. Repetition (law of use with attention and details of effective learning)

a. Use of knowledge and skills assigned  
b. To recognize and apply and understand order as the basis of unity in nature and in art

5. Application (law of use and law of purpose)



## CHART II

## MAJOR TECHNIQUE--APPRECIATION (FOR ATTITUDES AND IDEALS)

GENERAL TECHNIQUE	MINOR TECHNIQUE
1. Motivation (law of interest creating an atmosphere of interest)	a. Illustrative material (examples of beauty) b. Past experiences c. Strange phenomena d. Demonstrations e. Comparisons f. Similarities g. Trips (museums, zoo, art gallery or points of value and interest for orientation) h. Individual experiences i. Current events j. Relation of other subjects in the curriculum
2. Provision for exposure	a. By reading b. Comparison of and regard for work of artists and other peoples' efforts c. Comparison of objects (artistic or not artistic) d. Associations to level of the child e. Arrangement for individual differences f. Provision for pupils of superior art aptitude g. Stimulation of thought for creative expression h. Cultivation of group attitude i. Collection of data
3. Handling of appropriate fundamental knowledge (law of association and readiness)	a. Establishing principles to be applied to subject and give practical application b. Establishing sequence from previous year's work
4. Provision for expression and growth (laws of use and success)	a. Stimulating of response for recognition, enjoyment, and participations in art, in human activities b. Awakenning consciousness of beauty c. Applying principles that will serve for good judgment d. Enjoying and pursuing it profitably e. Stimulating inventive mood f. Respecting works of others (artists, countries) g. Organizing an art club



PART II

GENERAL PRINCIPLES OF RESEARCH (THEORY AND METHOD)

GENERAL PRINCIPLES	RESEARCH TECHNIQUE
<p>1. Selection of subject matter 2. Formulation of research problem 3. Review of literature 4. Hypothesis 5. Design of study 6. Sampling 7. Data collection 8. Data analysis 9. Interpretation of results 10. Reporting of results</p>	<p>1. Selection of subject matter 2. Formulation of research problem 3. Review of literature 4. Hypothesis 5. Design of study 6. Sampling 7. Data collection 8. Data analysis 9. Interpretation of results 10. Reporting of results</p>
<p>1. Selection of subject matter 2. Formulation of research problem 3. Review of literature 4. Hypothesis 5. Design of study 6. Sampling 7. Data collection 8. Data analysis 9. Interpretation of results 10. Reporting of results</p>	<p>1. Selection of subject matter 2. Formulation of research problem 3. Review of literature 4. Hypothesis 5. Design of study 6. Sampling 7. Data collection 8. Data analysis 9. Interpretation of results 10. Reporting of results</p>
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## CHART III

## MAJOR TECHNIQUE--PROBLEM (A REAL CHALLENGE)

GENERAL TECHNIQUE	MINOR TECHNIQUE
1. Motivation (law of interest)	a. Demonstrating b. Discussing c. Comparing data d. Observing e. Lantern slides (where available) f. Moving pictures (where available) g. Fitting to purpose of problem h. Past experiences i. Current events j. Relating with other subject matter
2. Defining the problem (law of readiness)	a. Discussing and planning for execution b. Selecting materials and medium best suited to problem c. Defining art principles to be applied
3. Noting possible solution	a. Observing b. Need c. Questioning (problem thinking) d. Comparing (judging)
4. Collecting, organizing, and evaluating data	a. Referring b. Presenting store of knowledge c. Comparing d. Judging e. Interviewing f. Questioning
5. Reaching conclusion (law of association)	a. Evaluating (applied to art principle which fits situations of problem) b. Judging (applied to art principle which fits situations of problem)
6. Application (law of use and law of success)	a. One problem worked through to end b. Encouraging application





## CHART IV

MAJOR TECHNIQUE--PROJECT--(EVOLVES THE USE OF  
CONCRETE MATERIAL IN AN ADULT WAY)

GENERAL TECHNIQUE	MINOR TECHNIQUE
1. Motivation (law of interest)	a. Individual experimenting b. Demonstrating c. Observing and investigating (of other similar projects) d. Individual need e. Lantern slides (where available) f. Moving pictures (where available) g. Field trips
2. Defining and planning the undertaking (law of readiness)	a. Acquiring information b. Formulating specifications c. Collecting of material
3. Execution under supervision (laws of use and association)	a. Carrying out on a commercial basis using adult ideas b. Economic values c. Marketing or sale of project or outcomes of the project
4. Receiving or taking the results	a. Checking financial returns b. Financial settling
5. Use in vocational practice	a. Applying for vocational practice



# Chart IV

MAJOR TECHNICAL PROJECTS--(SHOWS THE USE OF  
CONCRETE MATERIAL IN AN IDEAL WAY)

SPECIAL TECHNIQUE	GENERAL TECHNIQUE
1. Individual experimenting 2. Demonstrating 3. Observing and investigating (for other similar projects) 4. Individual need 5. Personal ideas (where available) 6. Working pictures (where available) 7. Field trips	1. Motivation (law of interest)
8. Acquiring information 9. Formulating conclusions 10. Collection of material	2. Defining and plan- ning the undertaking law of readiness
11. Carrying out on a systematic basis using such ideas 12. Economic values 13. Working on sale of project or success of the project	3. Execution under supervision (law of use and association)
14. Checking financial returns 15. Financial setting	4. Receiving or testing the results
16. Applying for vocational practice	5. Use in vocational practice

## CHAPTER VI

## CREATIVE THINKING NEEDED FOR INTEGRATION

"Only through freedom can Man attain his  
fullness of growth"

Tagore

The newer methods of education in general demand more active participation on the part of the learner: to teach a child to think for himself rather than to give him a correct answer or to dictate a procedure, to lead him to discover, and to formulate his own interpretations himself.<sup>1</sup>

In this series of lessons in integrating art and literature much of the creative work depends upon pupil interest. When a class is interested in the subject matter they not only search for more information but produce better results. "When one is interested, he responds appreciatively to an object or a situation".<sup>2</sup> Situations with varied backgrounds are essential in which the student can find objects or things which he can relate in some way to that with which he is familiar. "The more we know about anything the better we like it".<sup>3</sup>

These lessons have been presented with an open mind,

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<sup>1</sup>H. B. Wilson and G. M. Wilson, Motivation of School Work, (Boston, 1921) p. 23.

<sup>2</sup>Stanwood Cobb, Psychology of The New Leaven, (New York, 1928) p. 21.

<sup>3</sup>Margaret D. Stone, "Appreciation of Art". Lecture delivered at the 11th Annual Conference of Supervisors and Teachers of Art, Massachusetts School of Art, January 26, 1934.



CHAPTER VI

CREATIVE THINKING NEEDED FOR INSTRUCTION

"Only through freedom can man attain his  
fullness of growth"  
Taylors

The newer methods of education in general demand more  
active participation on the part of the learner; to teach  
a child so much for himself rather than to give him a  
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literature much of the creative work depends upon pupil  
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<sup>1</sup> H. B. Wilson and G. M. Wilson, Motivation of School  
Work (Boston, 1921) p. 57.  
<sup>2</sup> Stanwood Cobb, Psychology of the New Teacher (New  
York, 1928) p. 21.  
<sup>3</sup> Margaret S. Stone, "Appreciation of Art", Lecture  
delivered at the 11th Annual Conference of Supervisors and  
Teachers of Art, Massachusetts School of Art, January 20,  
1928.



with the thought of finding something from art and literature to appeal to all of the students and to arouse their interest in both of these subjects mentioned. "Interest is the explosive force that makes the mental wheels go round. It is the motive power of the mind".<sup>1</sup>

Motive which prompts the thinking on the part of the pupil in turn leads to a building up of mental imagery of the story taken from themes in literature. Thus a mental image is really an idea. "The root of creation, whether speculative, artistic or practical of course is an idea".<sup>2</sup>

Ideas are prompted by the interweaving created in the integration of art and literature. The more any idea is developed the more concise becomes its expression.

Creative thinking will always provide a program for achievement. It leads to the expressing of objects and things which have never been done before and in a manner which is distinctly individual.

"Interest or motive must always be present in any class before any sound teaching becomes effective".<sup>3</sup> Since "interest makes effort pleasurable"<sup>4</sup>, it is decidedly advantageous for each teacher to create such an atmosphere before starting any lesson.

---

<sup>1</sup>William Cunningham, Character Conduct and Study, (New York, 1926), p. 53

<sup>2</sup>Ernest Dimmet, The Art of Thinking, (New York, 1930), p. 182.

<sup>3</sup>F. B. Knight and H. H. Remniers, "Fluctuations in Mental Production When Motivation is the Main Variable", Journal of Applied Psychology, VIII, No. 3 (Sept. 1923), pp. 209-223.

<sup>4</sup>Prof. Hanson, Lecture at Boston University, October 2, 1934.





## CHAPTER VII

INTEGRATION AND APPLICATION OF MINIMUM CONTENT ESSENTIALS  
TO THEMES AND AIMS IN LITERATURE

All school subjects should be taught from the psychological rather than the logical approach, as actual learning is dependent upon the association of ideas.

The art classes offer rich opportunities for the fusion of ideas of the various subjects in the curriculum by graphic picturization.

The aim of integration of art with other subject matter is not to attain knowledge in art alone, but to make the entire learning process more complete and understandable.

The charts in this chapter will attempt to show a basis for the integration of art and literature, as well as the specific steps for its application.

1. Each minimum content essential in art is listed separately.

Chart V	Design-Order
Chart VI	Lettering
Chart VII	Color
Chart VIII	Form
Chart IX	Form (continued)
Chart X	Narrative Illustration
Chart XI	Construction
Chart XII	Appreciation
Chart XIII	Creative and Individual Expression
Chart XIV	Form (continued)





2. The Aims in Literature which are listed in the charts are those which are tabulated in chapter IV, p. 28.

3. The subjects or themes from literature for integration are shown in detail in chapter IV, p. 30.

4. The Basic elements in art are fully explained in chapter III and shown in detail in Table II, page 24 and Table III, page 26.

5. Teaching methods for presentation of subject matter in the process of integration are taken from chapter V, p. 32, which shows how to determine the method to be followed, with the major, general, and minor techniques of each method.

6. Resulting objectives in art are given as advocated by leading art educators.

Actual results attained in the class room accompany the charts for each minimum content essential, specifically shown by Charts V--XIV inclusive.



3. The data in this section which are listed in the column are those which are included in Chapter IV, p. 2.
4. The subjects of these items are listed in the column and are given in detail in Chapter IV, p. 2.
5. The data elements in and are fully explained in Chapter IV and given in detail in Table II, page 24 and Table III, page 25.
6. Technical methods for presentation of material in the process of investigation are given in Chapter V, p. 32, which shows how to determine the method to be followed with the color, general, and other conditions of each method.
7. Research objectives in and are given as suggested by listed are objectives.
8. Actual results obtained in the cases were necessary for the minimum content essential, especially shown by Chapter V-IV inclusive.

The attempt is made in this chapter to give the specific steps taken for integration.

- I The minimum content essentials in art as explained Chapter III are definitely listed for each problem.
- II Each aim in literature is shown in the integration. Aims from literature are listed as tabulated in Chapter IV.
- III Subjects or themes for integration are shown in detail from Chapter V.
- IV Basic elements to be applied are fully explained in Chapter IV, Table II and Table III.
- V Methods applicable to integration are taken from Chapter V which shows how to determine the method to be followed, and the major, general, and minor techniques of each method.
- VI Resulting objectives are given as advocated by leading art educators.



The following is a list of the names of the persons who have been

admitted to the membership of the Association.

The names of the persons who have been admitted to the membership of the Association are given in the following list.

Chapter I. The names of the persons who have been admitted to the membership of the Association are given in the following list.

Chapter II.

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Chapter III.

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Chapter IV.

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Chapter V.

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The names of the persons who have been admitted to the membership of the Association are given in the following list.

Chapter VI.

The names of the persons who have been admitted to the membership of the Association are given in the following list.

Chapter VII.

## DESIGN, ORDER

Design, defined in its simplest form, is order.

There are two general classifications of design: design in the round and design in the flat. The former is design in three dimensions, of objects themselves; the latter is in two dimensions, or applicable to the surface of objects.

The design alluded to in chart V is of two dimensions only.

	1. Definition of design 2. Design in the round 3. Design in the flat
4. Design in literature	5. Design in the round 6. Design in the flat
7. Design in the round	8. Design in the flat
9. Design in the round	10. Design in the flat
11. Design in the round	12. Design in the flat
13. Design in the round	14. Design in the flat





CHART V		
SPECIFIC INTEGRATION OF ART AND LITERATURE DESIGN, ORDER		
I	Minimum content essentials in art	<ol style="list-style-type: none"> <li>1. Design, order               <ol style="list-style-type: none"> <li>a. Rhythm (accented repetition)</li> <li>b. Balance</li> <li>c. Proportion (spacing)</li> <li>d. Harmony (unity, variety, order)</li> <li>e. Dominance and subordination (center of interest)</li> <li>f. Fitness to purpose</li> </ol> </li> </ol>
II	Aim in literature	<ol style="list-style-type: none"> <li>1. Enrichment of experience, ability to interpret printed matter in light of own experience.</li> </ol>
III	Subject or themes which lend themselves most satisfactorily to synthesis of aims	Covers and folders, with design applications for themes or for book reports, including pictorial representation of themes
IV	Basic elements in art	Line, form, color
V	Methods	Problem Drill Appreciation
VI	Resulting objectives in art	<ol style="list-style-type: none"> <li>1. Creative expression</li> <li>2. Sequence of previous years' work</li> <li>3. Appreciation</li> <li>4. Stimulated imagination</li> <li>5. General idea of major fields of art</li> <li>6. Art principles for application</li> <li>7. Integration for a cooperative enterprise</li> <li>8. Recognition of order as basis of beauty in nature and in art</li> </ol>



CHART V		REPRESENTATION OF ART AND DESIGN	
I	Minimum content	1. Elements to process	1. Elements to process
	Essentials in art	2. Distance and subjectivity	2. Distance and subjectivity
II	Art in literature	3. Elements to process	3. Elements to process
		4. Elements to process	4. Elements to process
III	Subject or theme	5. Elements to process	5. Elements to process
	which lead them- selves most easily to synthesis of ideas	6. Elements to process	6. Elements to process
IV	Basic elements in art	7. Elements to process	7. Elements to process
		8. Elements to process	8. Elements to process
V	Methods	9. Elements to process	9. Elements to process
		10. Elements to process	10. Elements to process
VI	Resisting object- ness in art	11. Elements to process	11. Elements to process
		12. Elements to process	12. Elements to process

## EXPLANATION OF CHART V

## DESIGN

That chart V may show vividly the significance of the integration the following paragraphs will aim to discuss the actual process of integration for presentation in the class room.

In chart V the Roman numerals at the left explain the specific steps to be followed.

At the right the Arabic numbers describe the actual material to be covered in each step for integration.

I. Minimum content essentials in art

1. Design--order

- a. rhythm
- b. balance
- c. proportion (spacing)
- d. harmony (unity, variety, order)
- e. dominance and subordination (center interest)
- f. fitness of purpose

These essentials in art are to be synthesized with the aim in literature.

II. Aim in literature

- 1. Enrichment of experience, ability to interpret printed matter in light of one's own experience.

In literature, book reports are to be "interpreted in the light of one's own experience". Stories from Hiawatha will be



The purpose of this study is to determine the effect of the various factors which enter into the process of the formation of the human mind. The study is divided into two parts: the first part deals with the general principles of the formation of the human mind, and the second part deals with the specific details of the formation of the human mind.

In the first part of the study, the general principles of the formation of the human mind are discussed. It is shown that the human mind is formed by the interaction of various factors, including heredity, environment, and experience. The second part of the study deals with the specific details of the formation of the human mind, and is divided into three sections: the first section deals with the formation of the human mind in the early years of life, the second section deals with the formation of the human mind in the middle years of life, and the third section deals with the formation of the human mind in the later years of life.

I. THE FORMATION OF THE HUMAN MIND IN THE EARLY YEARS OF LIFE

A. Heredity

- a. Physical
- b. Mental

C. Environment (Nurture)

D. Experience (Education, Training, etc.)

E. Socialization and Adaptation to Society

F. The Role of the Individual

These factors are all interrelated, and each one has a significant effect on the formation of the human mind. The relative importance of each factor varies from individual to individual, and it is the interaction of all these factors that determines the final result.

II. THE FORMATION OF THE HUMAN MIND IN THE MIDDLE YEARS OF LIFE

A. The Development of Experience, Ability to Reason, etc.

The middle years of life are a period of rapid growth and development. The individual is now able to reason, and to make decisions on his own. He is also able to adapt to his environment, and to socialize with others.

In the middle years of life, the individual is now able to make decisions on his own, and to adapt to his environment. He is also able to socialize with others, and to form a community. The middle years of life are a period of rapid growth and development, and the individual is now able to make decisions on his own, and to adapt to his environment.

used as a definite example to offer graphic representation. The actual composition and writing of the interpretations of text content was accomplished during the literature period. Individual interpretations were made in pictorial design and composition of subject matter thus revealed whether the subject matter in literature was actually understood.

The subject matter of Hiawatha served as a means of motivating the aims and minimum content essentials in art. Synthesizing the aims of the two subjects was the discovering of interests and facts in one case, bringing other "cases into line" (Dewey.)

Design, its meaning, rhythm, balance, variety, dominance and subordination were fully discussed and carried on according to the principles of art taught the previous year.

III Subjects or themes which lent themselves most satisfactorily to synthesis of aims were covers and folders with design applications for themes, or for book reports, including pictorial representation of scenes. Hiawatha, as previously mentioned, is an example of subject matter from the class in literature provided a means for integration. This selection was used to show graphically how the steps for integration were followed.

Space will not allow presentation of material from all classes, but the themes of the individual rooms varied according to the work of literature in that room.

IV Basic elements in art: Line, form and color. An explanation of these terms and their meanings has been





previously discussed in Table II p. 24.

These basic elements are applied to the minimum essentials in art and synthesized with the aim in literature by means of a suitably designed folder or cover, including representations in pictorial design of Hiawatha.

V The methods which may be applied are the Problem method, Drill or Appreciation method. The technique best suited to the story of Hiawatha is the Problem method.

Following the major and minor techniques of the Problem method (chart III, p. 36.)

Motivation of the lesson was by:

- a. Discussing data from the story of Hiawatha, determining, as desired from the aim in literature if the text content was understood and could be "interpreted in light of one's own experience".
- b. Demonstrating modes of design in various tribes of Indians, and the manner in which they produced their own implements and paints for representation, in the application of their ideas to their war shirts, tepees, totem poles, canoes and wampum.
- c. Data were compared.
- d. Observation from reference material at the library, from the Santa Fe railroad advertising literature which was sent to the class, gratis.

The purpose of the study was fitted to the problem and data were related to the design application of this Indian story.



have also discussed in Table II, p. 12.

These facts alone are applied in the various conditions  
of the and are applied with the aim in view of the  
of a subject matter for an object, including  
of the in the field of the subject.

It is a fact that the subject is the subject  
of the subject matter. The subject matter  
of the subject matter is the subject matter.

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Subject matter is the subject matter of the subject matter.

The major and minor techniques of the problem method were applied for possible solutions and collection and evaluation of data were made.

VI The resulting objectives were

1. Creative expression
2. Sequence of previous year's work
3. Appreciation of laws of order
4. Stimulated imagination
5. A better idea of the major fields of art
6. Application of art principles which were required
7. Integration resulting in a cooperative enterprise
8. Recognition of order as a basis of beauty in nature and in art



The first and most important of the problems which

were applied to social relations and reflection and

evaluation of their results.

vi The results of studies were

1. Descriptive explanation

2. Importance of a given work's form

3. Approximation of laws of nature

4. Estimated significance

5. A better idea of the nature of art

6. Development of art and artistic taste

concerns

7. Interests resulting in a conversation

entirely

8. Recognition of order as a basis of beauty

in nature and in art

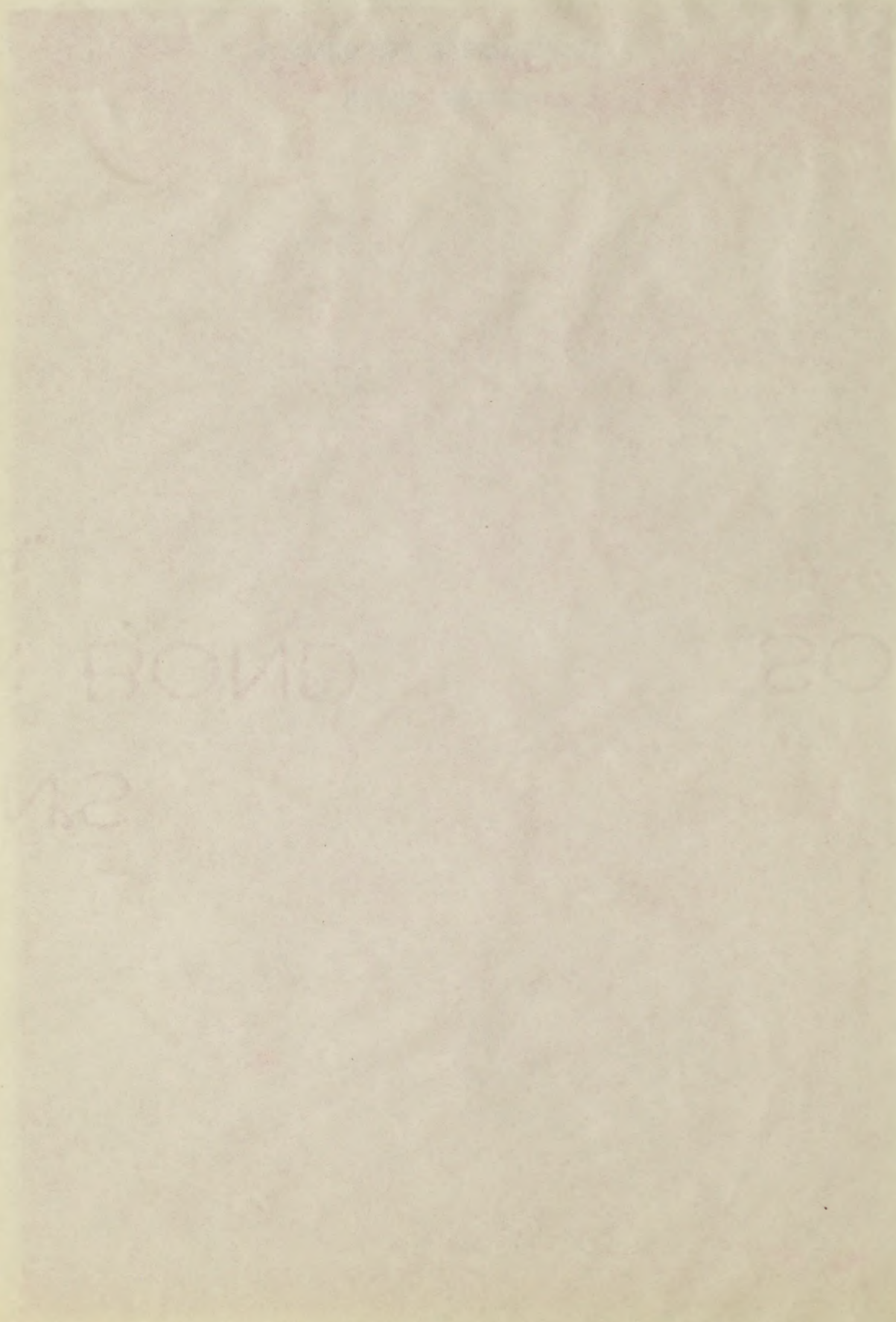


ILLUSTRATION FOR CHART V

DESIGN ORDER









## LETTERING

"Most persons engaged in commercial pursuits, sooner or later, have occasion to order printed or lettered matter, letterheads, circulars, business cards, office forms, window cards, or announcements. The person unaccustomed to managing such matters is likely to leave the choice of form and design to others, with the result that, more often than not, he is keenly disappointed in results".<sup>1</sup>

This being true, it appears most important that the fundamental structure of simple lettering be taught.

The arrangement of the material in the following chart reveals the relation between art and literature, and shows the integration that has been accomplished.

---

<sup>1</sup>Forest Grant, Art Appreciation, Board of Education, (New York, 1930), p. 107.



# LETTERING

"Most persons engaged in commercial pursuits, book-  
or letter, have occasion to order printed or lettered matter,  
letterheads, circulars, business cards, office forms, window  
cards, or announcements. The person unaccustomed to manage-  
ing such matters is likely to leave the choice of form and  
design to others, with the result that, more often than  
not, he is keenly disappointed in results." I  
This being true, it appears most important that the  
fundamental elements of simple lettering be taught.  
The arrangement of the material in the following pages  
reveals the relation between art and lettering, and shows  
the instruction that has been accomplished.

Forest Grant, Art Appreciation, Board of Education,

(New York, 1930), p. 107.

## CHART VI

SPECIFIC INTEGRATION OF ART AND LITERATURE  
LETTERING

I	Minimum content essential in art	2. Lettering a. Block alphabet b. Single line alphabet c. Lower case single line
II	Aim in literature	2. Worthy use of leisure time (3) Discriminating taste in choice of reading from our own literary heritage
III	Subjects or themes which lend them- selves most satisfac- torily by synthesis of aims	Book plates (for owner- ship) Book jackets (creating means of interest)
IV	Methods	Drill (V) Apply proce- dures as Problem (VII) stated in Tables V page VII page
V	Basic elements involved	Line, form, tone, color
VI	Resulting object- tives in art	1. Providing for leisure time 2. Integration realized 3. Sequence of work 4. Stimulation of hand skills 5. Desire for finer form 6. Application of art principles 7. Accuracy 8. Independent thinking 9. Discrimination







## EXPLANATION OF CHART VI

## LETTERING

Simple drill in practice strokes using Esterbrook Drawlet pens, number six, preceeded the work of integration.

I After practice work with vertical, horizontal, oblique and curved strokes, the minimum content essential in art of upper and lower case letter formation and relation of lines in various letters was presented.

II One aim in literature is "worthy use of leisure time, with discriminating taste in choice of reading from our own literary heritage".

III The subjects or themes which lent themselves most satisfactorily by the synthesis of aims were book plates or book jackets.

As a definite example for this art essential, book plates were made, thus applying use of the various types of lettering, as required in art, and synthesizing this aim with that of literature for "discriminating taste in choice of reading from our own literary heritage".

Book plates were made in the junior high class of Miss Fox in the Sweetser School. At Christmas time practically every child in this room received books, by well known authors, in which their personal book plates made in art class were used, thus emphasizing in an art application child's individual ownership. A desire to own good literary works was stimulated by the making of book plates.

Discriminating judgement in the selection and purchase of these books was required before the book plates were inserted.





IV The method selected was the Drill technique

1. Motivation was produced by means of demonstration, discussion, individual experimentation and observation.
2. Knowing what to do, or the law of readiness was exercised by a choice of medium, size of lettering pen, arrangement of material, provision for individual differences and application of same through the interests shown upon the illustrations of the book plates.
3. The drill was systematized by knowledge of line, form and tone best suited to the lesson.
4. Repetition or the law of use secured the skills and habits for better workmanship in neatness and accuracy.
5. Application or law of use and the law of success was attained by the use of knowledge and skills gained in the drill.

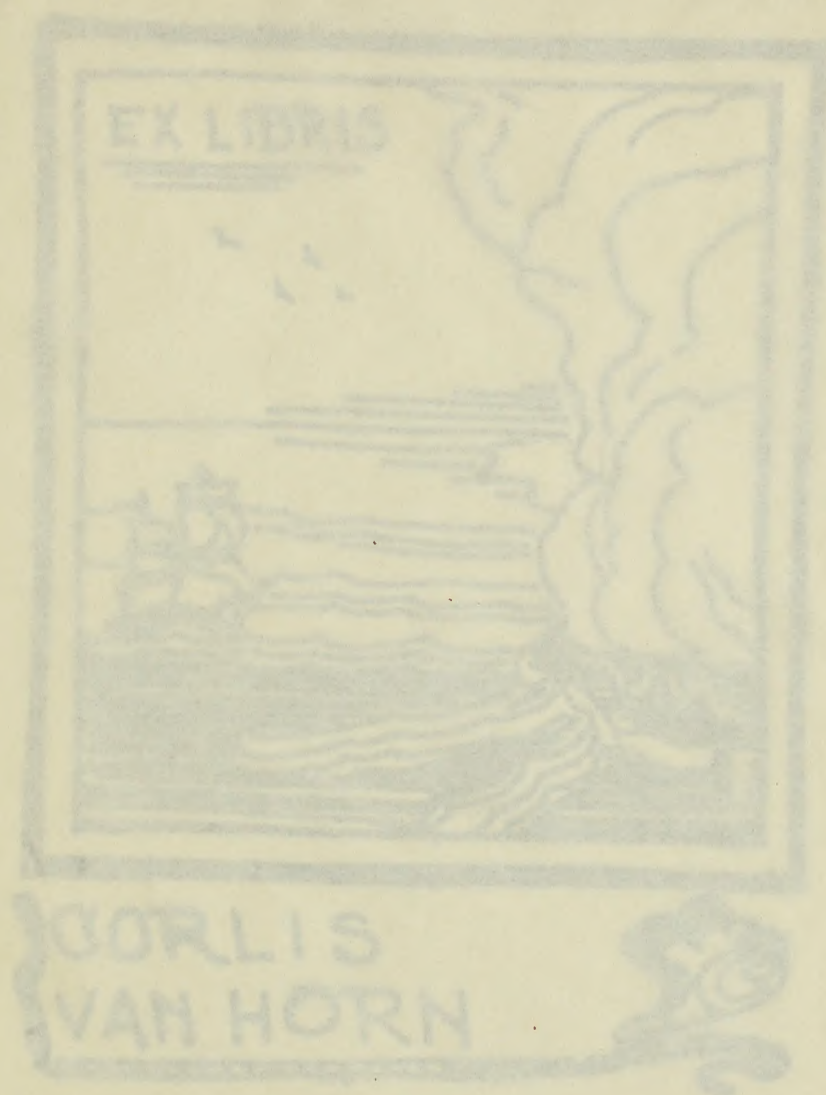
V The Basic elements involved were line, form, tone and color.

VI The Resulting objectives in art were the providing for leisure time both in art and in literature. This was attained through the making of book plates, the desire to own and read "from our own literary heritage". Integration of the aims of the two subjects were realized. A definite sequence of work was attained from the simplified letter formation of the previous year's work.



The method selected was the Halli-Wellington  
1. Motivation was provided by means of an-  
nouncements, illustrations, and a reward.  
2. Remaining time to go, on the law of readiness  
was observed and the number of correct responses  
of the subject was, management of material,  
evaluation for individual differences and  
evaluation of some through the responses  
shown upon the illustrations of the book  
illustrations.  
3. The drill was presented by means of a  
line, type and some words related to the  
illustrations.  
4. Motivation of the law of use required the  
skill and desire for better understanding  
in practice and response.  
5. Application of law of use and the law of  
practice was shown by the use of illustrations  
and skill related in the drill.  
6. Basic elements involved were time, form, name  
and color.  
7. The learning objectives in this were the following  
to learn a 10 word list and an illustration. This was  
achieved through the use of some illustrations, the subject to  
own and read from a "non-illustrated picture". The subject  
the name of the two pictures were illustrated. A subject  
sequence of work was illustrated from the illustrations of the  
illustrations of the pictures were shown.

Pride in possession was increased by the use of lettering  
in the book plates to identify ownership.





There is no objection to the use of the name  
in the case of the company.

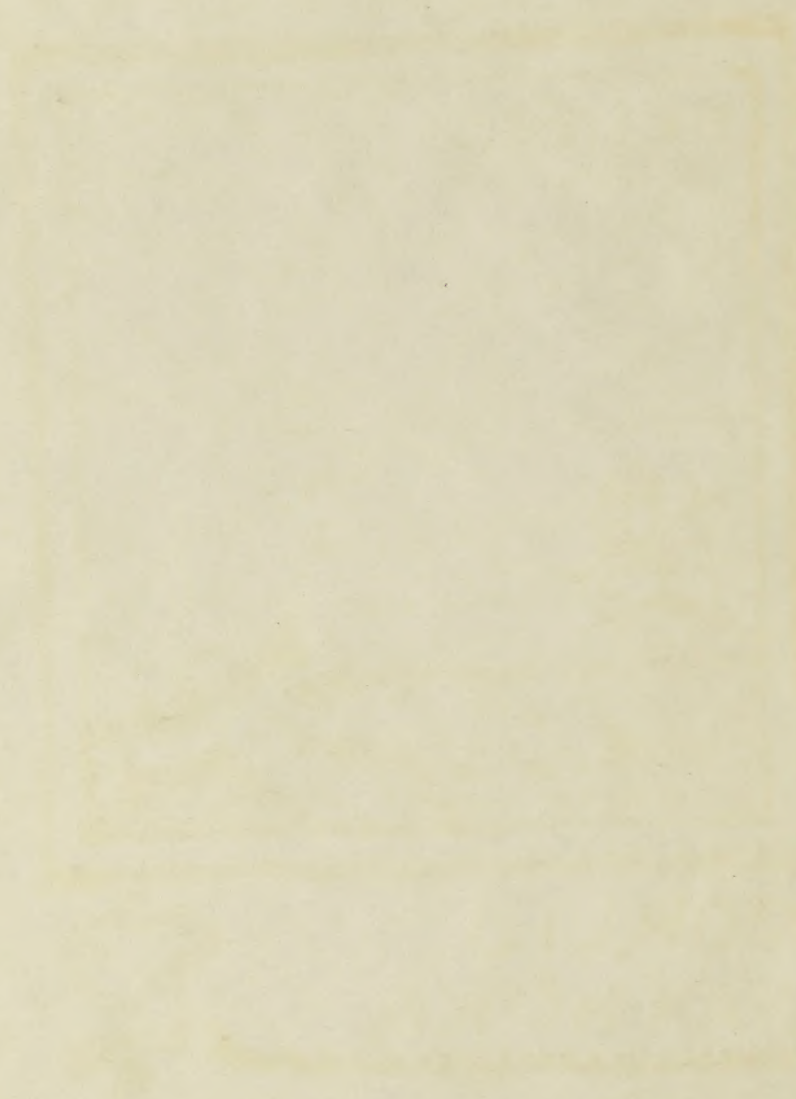
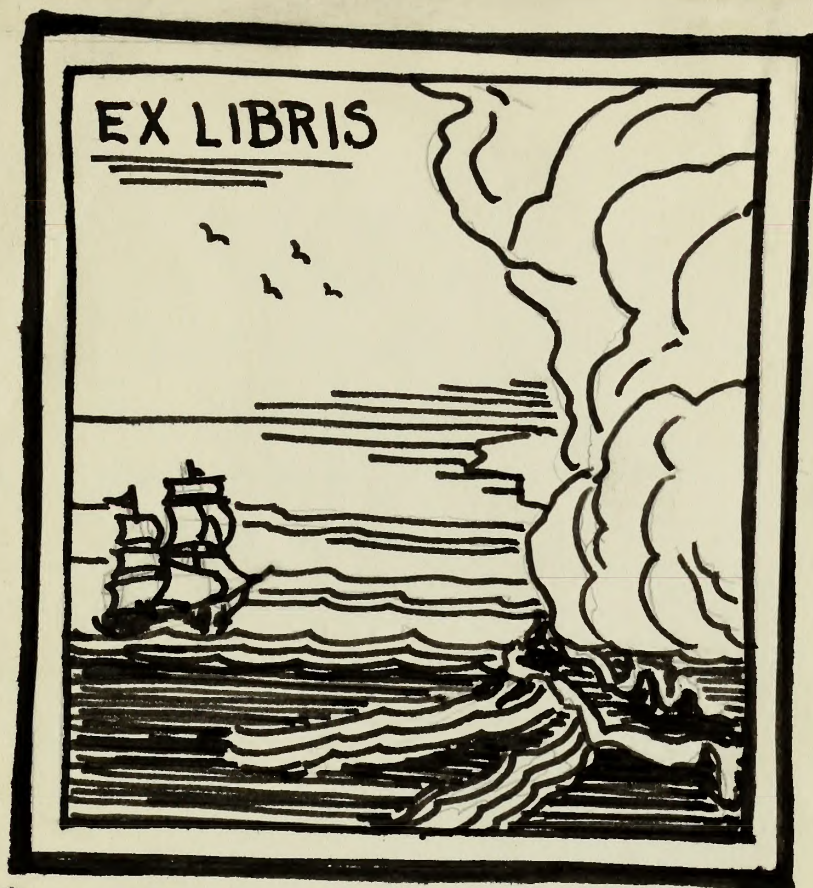


ILLUSTRATION FOR CHART VI

LETTERING



CORLIS  
VAN HORN





THE STATE OF TEXAS

COUNTY OF DALLAS

BEFORE ME, the undersigned authority, on this day personally appeared \_\_\_\_\_

known to me to be the person whose name is subscribed to the foregoing instrument,

and acknowledged to me that he executed the same for the purposes and consideration therein expressed.

Given under my hand and seal of office this \_\_\_\_\_ day of \_\_\_\_\_, 19\_\_\_\_.

Notary Public in and for the State of Texas

My commission expires this \_\_\_\_\_ day of \_\_\_\_\_, 19\_\_\_\_.

\_\_\_\_\_  
Notary Public

\_\_\_\_\_  
My commission expires this \_\_\_\_\_ day of \_\_\_\_\_, 19\_\_\_\_.

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Notary Public

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My commission expires this \_\_\_\_\_ day of \_\_\_\_\_, 19\_\_\_\_.

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Notary Public

## COLOR

"The scarlet of the maples can shake me like a  
cry of bugles going by".

Bliss Carmen

Color is of definite importance in our daily surroundings. It is a "positive force which affects our nervous systems".<sup>1</sup> No doubt it is the greatest emotional stimulant!

A person may become excited or sometimes depressed. He may feel "warm" or "cool". So, too, color enlarges things as to appearance and also diminishes them. Some colors are aggressive, while others are retiring. Often times they reveal personalities. Some people, in spite of all this, are unconscious of color; therefore color consciousness should be developed in the schools.

An appreciation for balance and the harmonious combinations of various hues is the aim in the public school presentation of this subject.

---

<sup>1</sup>Walter Sargent, The Enjoyment and Use of Color,  
(Boston, 1923), p. 1.





CHART VII		
SPECIFIC INTEGRATION OF ART AND LITERATURE COLOR		
I	Minimum content essentials in art	3. Color <ol style="list-style-type: none"> <li>a. Color theory</li> <li>b. Color symbols</li> <li>c. Adaptation to purpose and material</li> </ol>
II	Aims in literature	1. Enrichment of experience <ol style="list-style-type: none"> <li>a. Literature opens fields of knowledge--art (science, etc.)</li> </ol>
III	Subjects or themes which lend themselves most satisfactorily by synthesis of aims	Barter--Teasdale ("Life has loveliness to sell") Daffodils--Wm. Wordsworth America the Beautiful--Katherine Lee Bates ("Purple mountain majesties" "amber waves of grain")
IV	Method	Appreciation
V	Basic elements	Form, tone, color
VI	Resulting objectives in art	<ol style="list-style-type: none"> <li>1. Acquaintance with art principles for appreciation</li> <li>2. Opportunity for expression of creative power</li> <li>3. Provision for leisure time</li> <li>4. Sequence and integration</li> <li>5. Respect for work of others</li> <li>6. Initiative power</li> <li>7. Imagination</li> <li>8. Emotional response</li> </ol>



Section VII		
List of Publications and Reports		
I. General	1. General	1. General
	2. General	2. General
II. Specific	1. Specific	1. Specific
	2. Specific	2. Specific
III. Special	1. Special	1. Special
	2. Special	2. Special
IV. Miscellaneous	1. Miscellaneous	1. Miscellaneous
	2. Miscellaneous	2. Miscellaneous
V. Appendix	1. Appendix	1. Appendix
	2. Appendix	2. Appendix
VI. Bibliography	1. Bibliography	1. Bibliography
	2. Bibliography	2. Bibliography
VII. Index	1. Index	1. Index
	2. Index	2. Index



ILLUSTRATION FOR CHART VII

COLOR



"America the Beautiful"

Josephine  
Marshall  
Room 204.



THE GREAT ART GALLERY

1870

Josephine Bonaparte

Empress

of France

1803

## EXPLANATION OF CHART VII

## COLOR

Color theory and color symbols have been previously taught to junior high school pupils in the preceeding grades, but a review of the word was desirable at this time, with such additional application as follows in this description.

I Color is one minimum content essential in art. The mixing, blending and use of various intervals of color are included.

II The immediate aims in literature are the enrichment of experience through new fields of knowledge.

III The subjects used in synthesizing aims resulted in Barter by Sara Teasdale, in Daffodils by William Wordsworth and in America the Beautiful by Katherine Lee Bates.

IV The Appreciation technique was followed and motivation was secured by the illustrative material from these literary selections enriched by blackboard demonstrations. Provision for expression was stimulated by the descriptions in literature, thus awakening a consciousness of beauty in nature and in art by means of the spoken word.

V Form, tone and color were the basic elements involved.

VI The resulting objectives in art were an acquaintance with art principles, provision for leisure, a sequence of integration, respect for the work of others, initiative power, imagination and emotional response.



# THEORY OF THE COLOR

## INTRODUCTION

The theory of color is a branch of physics which deals with the properties of light and the way in which it is perceived by the human eye. It is a subject which has attracted the attention of many scientists and philosophers since the time of the ancient Greeks. The theory of color is a branch of physics which deals with the properties of light and the way in which it is perceived by the human eye. It is a subject which has attracted the attention of many scientists and philosophers since the time of the ancient Greeks.

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## FORM

"It is beauty that begins to please, and a tenderness that completes the charm".

Fontenelle

"The entire formation of a work of art in accordance with aesthetic principles of structure and design is called form".<sup>1</sup>

"Art is not an outer product nor an outer behavior. It is an attitude of spirit, a state of mind, one which demands for its own satisfaction a shaping of matter to a new and more significant form".

John Dewey

The inspiration from the quotations given above will stimulate the teaching of simple representation of form; the aims of which are synthesized with themes of the course in literature, as tabulated on the following page.

---

<sup>1</sup>Louise Adams Mann, Art Course of Study for Junior High School, Dept. of Education, (Baltimore, 1932), p. 31.



For the reason that the...  
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CHART VIII		
SPECIFIC INTEGRATION OF ART AND LITERATURE FORM		
I	Minimum content essential in art	4. Form--simplified realistic representation of c. People and other graphic vocabulary d. Object drawing e. Perspective
II	Aim in Literature	4. Citizenship (1) Love of country study of heroes 2. Rational patriotism 3. Responsibilities of citizens and group membership
III	Subjects or themes which lend them- selves most satis- factorily by synthesis of aims	The Gray Champion America for Me The American's Creed Stories and Songs of Liberty Little Giffen Joan of Arc Patrick Henry Old Ironsides In Flanders Fields The Name of Old Glory Young Fellow My lad
IV	Basic art elements involved	Line, form, color
V	Method	Appreciation
VI	Resulting objectives in art	1. High standard of personal conduct 2. Acquaintance with art principles 3. Aesthetic appreciation 4. Desire to create 5. Knowledge and interest in fine art 6. Integration for coopera- tive enterprise 7. Providing for leisure time 8. Unselfishness 9. Discrimination 10. Control of hand skills 11. Self-reliance





## EXPLANATION OF CHART VIII

## FORM

I The form of simplified, realistic representation of people and objects with a proper application of perspective is described in chart VIII.

II One aim in literature is better citizenship and love of country by a study of its heroes, rational patriotism and recognition of responsibilities of citizens and of group membership.

III Many subjects or themes which will lend themselves most satisfactorily by the synthesis of aims are listed in chart VIII, page 58.

The literary selection shown to illustrate this chart is "Joan of Arc."

IV The basic elements in art involved are line, form, and color.

V The Appreciation Method was followed. Motivation was stimulated by illustrative material, demonstrations on the blackboard, pictures that showed modes of living in the country of Joan of Arc and our own definite material for illustrations was furnished by Word pictures in literature.

Provision for exposure was made by a collection of data, a study of simple peasant life of France, of court life, and by a study of the castles of the period.

Appropriate fundamental knowledge, or the law of association and readiness established a proper sequence with the previous years work.

Provision for expression and growth was stimulated by





following the principles which underlie good judgement.

VI The resulting objectives in art were:

1. High standards of personal conduct by a study of ideals and aspirations of the "Maid of Orleans".
2. Acquaintance with art principles.
3. Aesthetic appreciation.
4. Desire to create appropriate background and setting for the story.
5. Knowledge and interest in fine art by a study of paintings and sculpture of Joan of Arc, such as the painting of Joan of Arc by Bastien Lepage, and of Altar statuary of this saint in the French catholic church which is on Franklin Street in Lynn, Massachusetts.
6. Integration for a cooperative enterprise.



Following the submission of the above information, the following

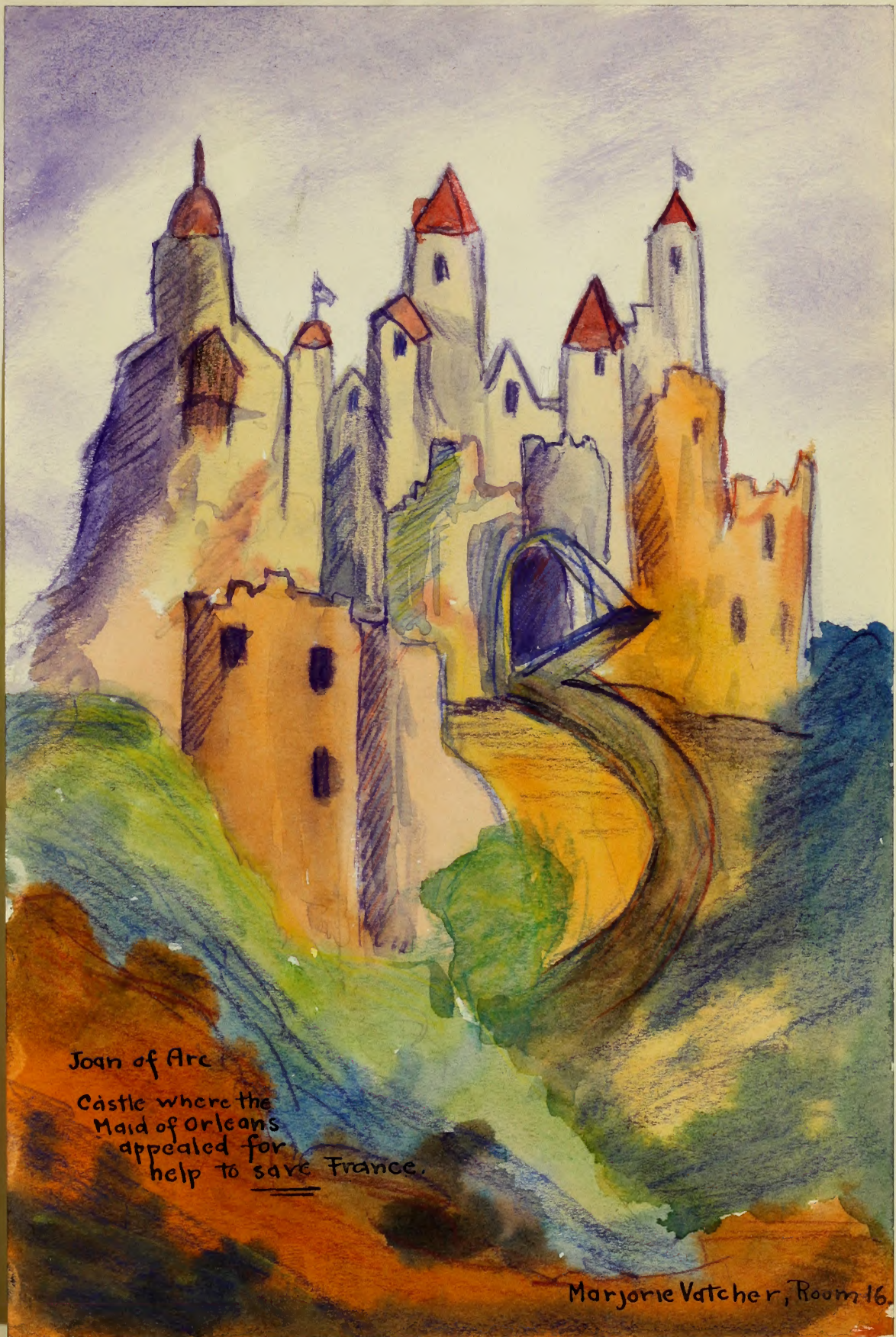
VI. The resulting objectives in the case:

1. The objective of the investigation is to determine the nature and extent of the problem.
2. The objective of the investigation is to determine the causes of the problem.
3. The objective of the investigation is to determine the effects of the problem.
4. The objective of the investigation is to determine the methods of solving the problem.
5. The objective of the investigation is to determine the results of the investigation.
6. The objective of the investigation is to determine the conclusions of the investigation.
7. The objective of the investigation is to determine the recommendations of the investigation.
8. The objective of the investigation is to determine the implementation of the recommendations.
9. The objective of the investigation is to determine the evaluation of the implementation.
10. The objective of the investigation is to determine the final report of the investigation.



ILLUSTRATION FOR CHART VIII

FORM



Joan of Arc  
Castle where the  
Maid of Orleans  
appealed for  
help to save France.

Marjorie Vatcher, Room 16.



THE TOWN OF BOSTON

1851

THE TOWN OF BOSTON

1851

Wm. A. V. V. V.

Wm. A. V. V. V.

Wm. A. V. V. V.

## FORM--APPRECIATION

"Appreciation" used as a division of study of the art of color and form refers to the ability to interpret the use of color, line and value as found in pictures, sculpture, architecture, crafts, costumes, interior decoration, landscape gardening, city planning; and the ability to discern when these elements have been used in an harmonious and useful manner.







CHART IX		
SPECIFIC INTEGRATION OF ART AND LITERATURE FORM (CONTINUED)		
I	Minimum content essential in art	4. Form, simplified realistic representation of: birds, etc. 3. Color Adaptation to purpose
II	Aim in literature	2. Worthy use of leisure time a. Enjoyment in reading (2) Emotional enjoy- ment of rhythm figures of speech, music in poetry
III	Subjects or themes which lend them- selves most satis- factorily by synthesis of aims	To A Waterfowl--William Cullen Bryant Snowbound--John Greenleaf Whittier Lyrics: Poems that sing Under the Greenwood Tree-- William Shakespeare A Day in June--James Russell Lowell Louis Pasteur--Floyd Darrow
IV	Method	Appreciation
V	Basic art elements involved	Line, form, color, texture
VI	Resulting objectives in art	Purposeful collecting Independent thinking Respect for work of others Integration, cooperative enterprise Stimulation of imagination Appreciations Acquaintance with and application of art principles Sequence of work Beauty





## EXPLANATION OF CHART IX

## FORM (CONTINUED)

I The minimum content essential in art covering simple form of birds and adaptation to purpose is described in chart IX.

II The aim in literature is "worthy use of leisure time, enjoyment in reading and a consciousness of emotional enjoyment of rhythm, figures of speech and music in poetry".

III Graphic representations greatly increased the appreciation and enjoyment of the poem To A Waterfowl by William Cullen Bryant.

IV The Appreciation Method was followed in the presentation of the lesson. Motivation was secured by the enjoyment of much illustrative material and reproductions of works of art such as brush drawings of bird life by H. Pity of the Pennsylvania museum of Industrial Art, Philidelphia, and brush drawings of the Japanese master, Hopuai.

Fundamental knowledge was strengthened by establishing a sequence with the work of the preceeding grade.

Provision for expression and growth was made by actual delineation of data previously collected, and by the respect for the works of other artists and other countries.

V The basic elements involved were line, form, and color, as used in the illustration.

VI The resulting objectives in art were purposeful collecting, independent thinking, respect for the work of others, integration with literature, stimulation of the imagination, appreciation and emotional enjoyment of rhythm





in reading as well as acquaintance with the principles of art. A sequence of the previous years' work resulted in an appreciation and respect for beauty in nature, in speech, and in art.



in which case will be responsible for the  
and a statement of the various items  
of which the total is given in column 12.

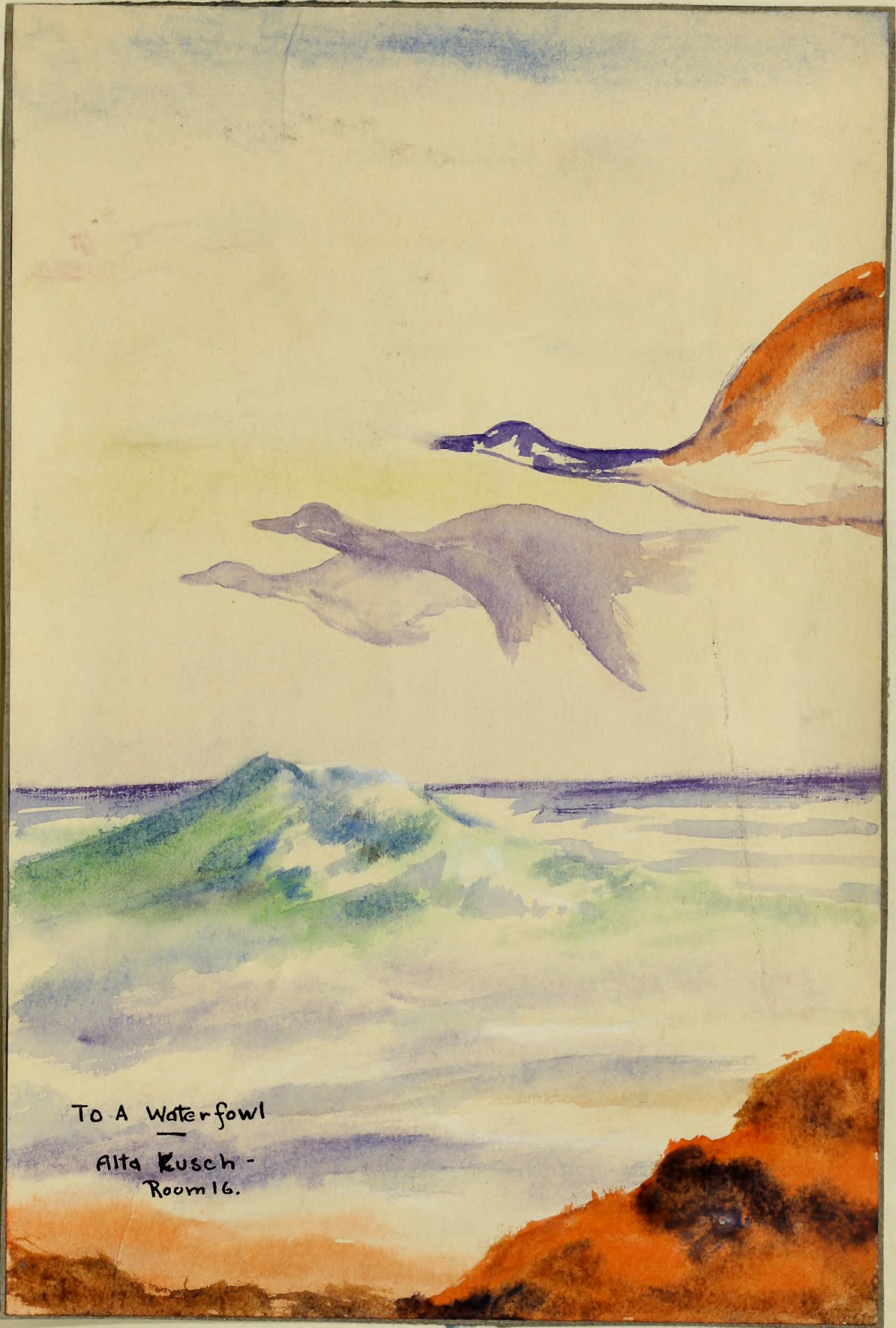
and in 1911.

1911



ILLUSTRATION FOR CHART IX

FORM (CONTINUED)



To A Waterfowl

Alta Kusch -  
Room 16.



10-10-1918

10-10-1918

10-10-1918

10-10-1918

10-10-1918

10-10-1918

10-10-1918

## NARRATIVE ILLUSTRATION

Records of the early civilizations have been handed down to the present generation by markings and illustrations found in caves. The Australian bushman draws his symbols on his body, the Navajo Indian leaves his markings on the ground. Knowledge of the Egyptian race has been clearly revealed by its pictorial representations. "Drawing", says Walter Scott Perry, "is the only language that can express all things".

"Drawing" is a natural and universal means of expression.

Dr. John Dewey claims that "motor images have a tendency to overflow in the motor channels, and that there is a continual tendency to reproduce through action and experience, thus a natural tendency results that a mental image pass into movement".<sup>1</sup>

Through motivation mental images are produced, the expression of which is attained by the procedures outlined in chart X.

---

<sup>1</sup>Dr. John Dewey, Monograph. Imagination and Expression Address 1926.







CHART X		
SPECIFIC INTEGRATION OF ART AND LITERATURE NARRATIVE ILLUSTRATION		
I	Minimum content essential	5. Narrative illustration a. Subject matter supplied by integration of literature and art
II	Aims in literature	Specific 1. Enrichment of experience a. Literature study gives child tools for promotion of self education (1) Ability to read intelligently (2) Ability to interpret printed matter in light of own experience
III	Subjects or themes which lend themselves most satisfactorily by synthesis of aims	Evangeline--Henry W. Longfellow Little Women--Louise M. Alcott Treasure Island--Robert L. Stevenson The Pony Express Rider--Col. W. F. Cody The Story of the Greeks--H. A. Guerber Tom Sawyer--S. L. Clemens The Maid of Orleans--Kate D. Sweetzer
IV	Basic Elements in art involved	Line, Form, Color
V	Method	Appreciation
VI	Resulting objectives in art	Discrimination and acquaintance with art principles for application Stimulation of desire for finer form Appreciation of beauty Opportunity for expression of creativeness and imagination Stimulation of skills (hand) Discovery of pupils of special art aptitude Integration Provision for leisure time Stimulation of art as a hobby Independent thinking Purposeful collecting Habit of using drawing as a language



CHAPTER I GENERAL PRINCIPLES OF THE THEORY OF THE ELECTRICITY	
I. The electric current is a flow of electric charge.	
II. The electric field is a region of space in which electric charges exert forces on other charges.	
III. The electric potential is a scalar quantity which is a measure of the energy per unit charge.	
IV. The electric resistance is a measure of the opposition to the flow of electric current.	
V. The electric capacitance is a measure of the ability of a system to store electric charge.	
VI. The electric inductance is a measure of the ability of a system to store energy in a magnetic field.	



## EXPLANATION OF CHART X

## NARRATIVE ILLUSTRATION

I Narrative illustration helped to secure a means of integration in teaching literature.

II The art aims were clearly interwoven with the literary aims as the ability to read intelligently and interpret printed matter in the light of one's own individual experience was necessary in order to visualize images to delineate.

III The specific integration of subject matter in literature for a synthesis of aims was the teaching of Evangeline, which was chosen from the list of literary material shown in chart X.

IV The basic elements in art which were involved were line, form, and color.

V The Appreciation method as described in chart II, page 35 was applied to this lesson.

Motivation was achieved by illustrative material and by arousing interest in habits and customs of the little Arcadian village of Grand Pre'.

Reading and collecting data furnished provision for exposure.

Means of expression and growth were stimulated by recognition and enjoyment of the simple arrangement and form of the Word pictures of the poem in art production.

VI Resulting objectives were the stimulation of skills and the desire for finer form, opportunities for creativeness and imagination, independent thinking, and the enjoyment of using drawing as a new language power.



EXPLANATION OF CHART I  
THE ACTIVE EXPERIMENTATION

I. Narrative illustrated helped to secure a means of  
information in teaching literature.

II. The art aims were clearly interwoven with the literary

aims as the ability to read intelligently and interpret  
related matter in the light of one's own individual experience  
was necessary in order to visualize images to believe.

III. The specific illustration of subject matter in literature  
for a synthesis of aims was the teaching of evangelism, which  
was chosen from the list of literary material in one's course.

IV. The basic elements in art which were involved were line,  
form, and color.

V. The suggested method as described in chart II, page

33 was applied to this lesson.

Motivation was achieved by illustrative material and

by arousing interest in habits and customs of the little

Arabian village of Grand Pira.

Reading and collecting data furnished provision for

exposure.

Means of expression and growth were stimulated by re-

cognition and enjoyment of the little arranged and form of

the word pictures of the poem in art production.

VI. Resulting objectives were the stimulation of skills and

the desire for further form, opportunities for creativeness and

imagination, independent thinking, and the enjoyment of using

drawing as a new language power.



ILLUSTRATION FOR CHART X

NARRATIVE ILLUSTRATION





THE UNIVERSITY OF CHICAGO

LIBRARY OF THE DIVISION OF THE PHYSICAL SCIENCES

*[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page]*

## CONSTRUCTION

In the language of John Dewey, "The child who employs his hands intelligently in the schoolroom in due proportion to satisfy one of the most powerful interests within him, is most cheerful, is the picture of health, and his best emotions and impulses are easily kept active".

Thus the outward expression of ideas is some activity of the schoolroom offers excellent opportunity for the integration of art and literature as described in chart XI on the following page.

<p>III Subjects or themes which lead to the solution of problems factually or artistically or symbolically or imaginatively</p>	<p>Subjects for verbal and pictorial expression Subjects for dramatization Subjects for dramatization Subjects for dramatization Subjects for dramatization Subjects for dramatization Subjects for dramatization Subjects for dramatization Subjects for dramatization Subjects for dramatization</p>
<p>IV Basic art elements</p>	<p>Line, form, color, tone, space</p>
<p>V Subjects</p>	<p>Verbal, pictorial, dramatization</p>
<p>VI Handling objects lives in art</p>	<p>Substituting art as a living Providing for working use of Literary time Integration as a cooperative experience Assurance of concrete plans and Interpretation of art as a part of life Opportunity for creative expression Acquaintance with and application of art principles Laboratory Experimentation In use of hand skills</p>





## CHART XI

SPECIFIC INTEGRATION OF ART AND LITERATURE  
CONSTRUCTION

I	Minimum content essential in art	6. Construction a. Free and dictated problems in connection with school and com- munity activities
II	Aim in literature	Figures of speech Tone color
III	Subjects or themes which lend them- selves most satis- factorily by synthesis of aims	Shadowgraphs Stage setting and costumes for play Posters for school and parent teacher activities Better Speech week Book week Lettering small signs with better speech slogans Posters for community activi- ties Hiawatha
IV	Basic art elements	Line, form, color, tone, texture
V	Methods	Drill, problem, appreciation
VI	Resulting object- tives in art	Stimulating art as a hobby Providing for worthy use of leisure time Integration as a cooperative enterprise Sequence of previous years work Discovering pupils of special art aptitude Opportunity for creative expression Acquaintance with and applica- tion of art principles Interest Cooperation Increase of hand skills



CHAPTER IV THEORY OF THE ARTS AND LETTERS		
I. The Arts and Letters	The Arts and Letters	The Arts and Letters
II. The Arts and Letters	The Arts and Letters	The Arts and Letters
III. The Arts and Letters	The Arts and Letters	The Arts and Letters
IV. The Arts and Letters	The Arts and Letters	The Arts and Letters
V. The Arts and Letters	The Arts and Letters	The Arts and Letters
VI. The Arts and Letters	The Arts and Letters	The Arts and Letters

## EXPLANATION OF CHART XI

I The minimum content essential in art for chart XI deals with the construction of free and dictated problems in connection with school and community activities.

II The aim in literature here is to discover and enjoy tone and color in figures of speech.

III The subject of integration of this work resulted in the making of plaques on wood of tone pictures and descriptions of passages from Hiawatha which was selected because it was rich in descriptive qualities.

Small signs were made for Better Speech Week, as well as posters for the American Legion Auxiliary poppy drive.

A "Radioetta" (the word coined by the pupils) afforded an opportunity for construction work. This play was in direct integration with art because costumes, life sized books which were five feet tall, as well as programs, announcements and posters were integrated with the work of the literature classes at the Sweetser Junior High School literature classes.

IV The basic art elements involved were line, form, color, tone and texture.

V The Drill, Problem and Appreciation techniques were adapted to these various enterprises.

VI Art definitely cooperated with literature, thus afforded an opportunity for an application of art principles. Creative powers and ingenuity were displayed and art was a definite addition in the production of school activities.

It is impossible to show graphic examples of the descriptions given in this chart as space does not allow actual productions to be included.





## APPRECIATION

The real aim of teaching appreciation in the public schools may be summarized in the words of the late Joseph Wiseltier. "The ultimate aim of art appreciation is to get children (1) to understand and enjoy more fully the art of all ages and (2) to choose with discrimination the articles of every day use".



APPENDIX

The first of the following appendices is the report  
 of the committee on the subject of the late  
 President. The second is a report on the  
 of the committee (1) to the President and (2) to the  
 of the committee (1) to the President and (2) to the  
 of the committee (1) to the President and (2) to the  
 of the committee (1) to the President and (2) to the

CHART XII		
SPECIFIC INTEGRATION OF ART AND LITERATURE APPRECIATION		
I	Minimum content essential in art	<p>7. Appreciation</p> <p>a. General enjoyment of nature, of fine and industrial art products, and an appreciation of masters and their work through originals, prints, tableaux, living pictures, etc.</p>
II	Aim in literature	<p>2. Worthy use of leisure time</p> <p>b. Background for other recreations</p> <p>(1) movies</p> <p>(2) travel</p> <p>(3) art</p> <p>(4) music</p>
III	Subjects or themes which lend themselves most satisfactorily by synthesis of aims	<p>Statue of Jeanne D'Arc--Hyatt</p> <p>Old Ironsides</p> <p>Modes of travel</p> <p>Interpretations of famous moving pictures</p> <p>Settings of great composers</p> <p>Tone and harmony in music as compared with same in art, and in literature</p> <p>Backgrounds and costumes for plays</p> <p>Wall hangings in "crayonex"</p>
IV	Basic elements in art	Line, form, color, texture
V	Method of procedure	Appreciation, problem
VI	Resulting objectives in art	<p>Sequence of year's work</p> <p>Appreciation of beauty</p> <p>Keener capacity to enjoy art</p> <p>Knowledge and interest in fine art</p> <p>Respect for work of others (artists)</p> <p>Integration as a cooperative enterprise</p> <p>Providing for leisure time</p> <p>Self reliance</p> <p>Independent thinking</p> <p>Desire to improve</p> <p>Development of worthy skills</p>



CHAPTER II		
THEORY OF THE FACTOR		
I. The Factor as a Unit of Production	The Factor as a Unit of Production	The Factor as a Unit of Production
II. The Factor as a Unit of Distribution	The Factor as a Unit of Distribution	The Factor as a Unit of Distribution
III. The Factor as a Unit of Exchange	The Factor as a Unit of Exchange	The Factor as a Unit of Exchange
IV. The Factor as a Unit of Consumption	The Factor as a Unit of Consumption	The Factor as a Unit of Consumption
V. The Factor as a Unit of Accumulation	The Factor as a Unit of Accumulation	The Factor as a Unit of Accumulation
VI. The Factor as a Unit of Investment	The Factor as a Unit of Investment	The Factor as a Unit of Investment



## EXPLANATION OF CHART XII

## APPRECIATION

I The minimum content essential in art for this chart is a general enjoyment and appreciation of fine and industrial art products and an appreciation of the work of great masters through originals, prints, tableaux and living pictures.

II The aim in literature is such worthy use of leisure time as will promote a background for other recreations.

III The study of Old Ironsides greatly enhanced the appreciation of the poem itself. This vessel was of particular interest because at this time (April 1934) it is under its own sail en route to the First Naval District at the Charlestown Navy Yard from South Carolina. Many of the children contributed to the fund for its reconstruction several years ago and have received many colored prints of the old frigate.

IV Line, form and color are included in the list of basic elements most applicable to this chart.

V The method of procedure was administered by means of the Appreciation technique. Motivation was realized by showing prints of the "Constitution" and reproductions of marine etchings by George C. Wales. Many children have been aboard the vessel itself so comparisons with present day sailing craft provided ample material for creating an interesting atmosphere.

Provision for exposure was afforded by reading, thus making worthy use of leisure time, as desired in the literary aims. Comparison and regard for the work of other peoples





efforts supplied reference material for gaining sufficient knowledge to make illustrations.

Provision for expression was made by gaining respect for works of other artists and by applying art principles for the individual representations.

VI The resulting objectives in art performed were a sequence of the years' work, appreciation of beauty, a keener capacity to enjoy art, knowledge of and interest in fine art, respect for work of other artists, an integration as a cooperative enterprise, provision for leisure time, self reliance, independent thinking, desire for improvement in art work and development of worthy skills.



EATON'S  
SOLVENT BOND  
U.S.A.



ILLUSTRATION FOR CHART XII

APPRECIATION



- Snowbound. -

- Frank Muzzy -



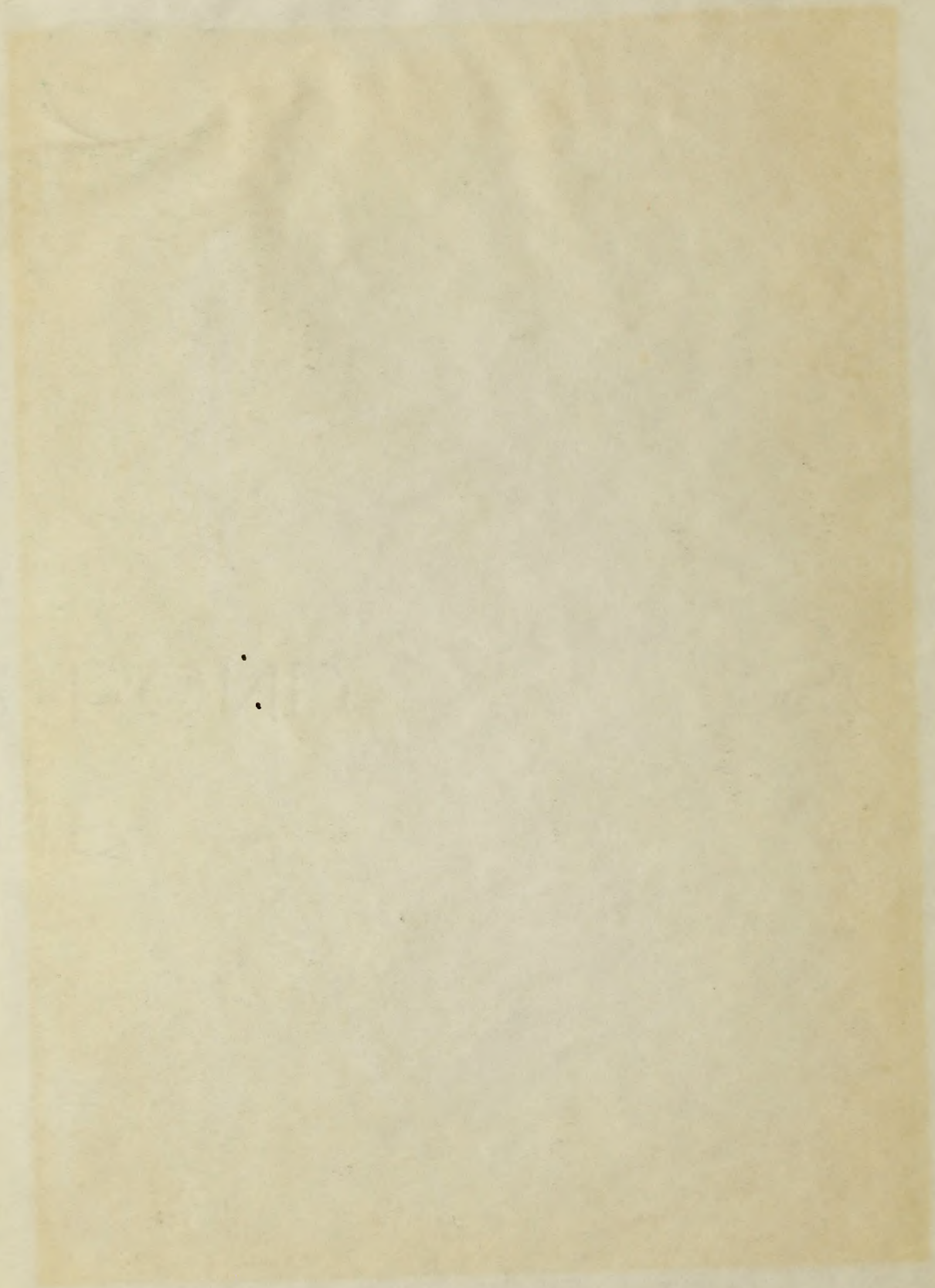
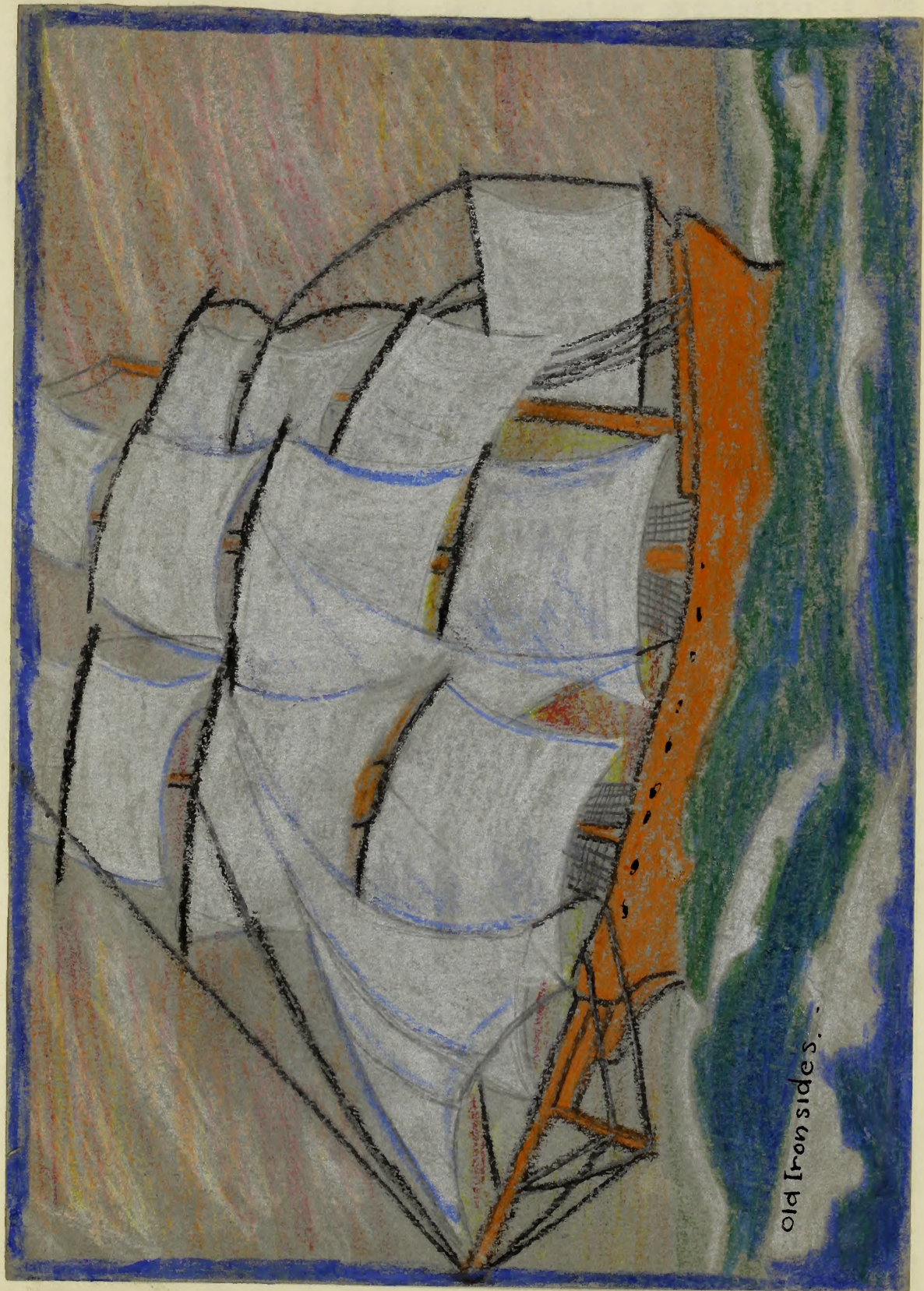


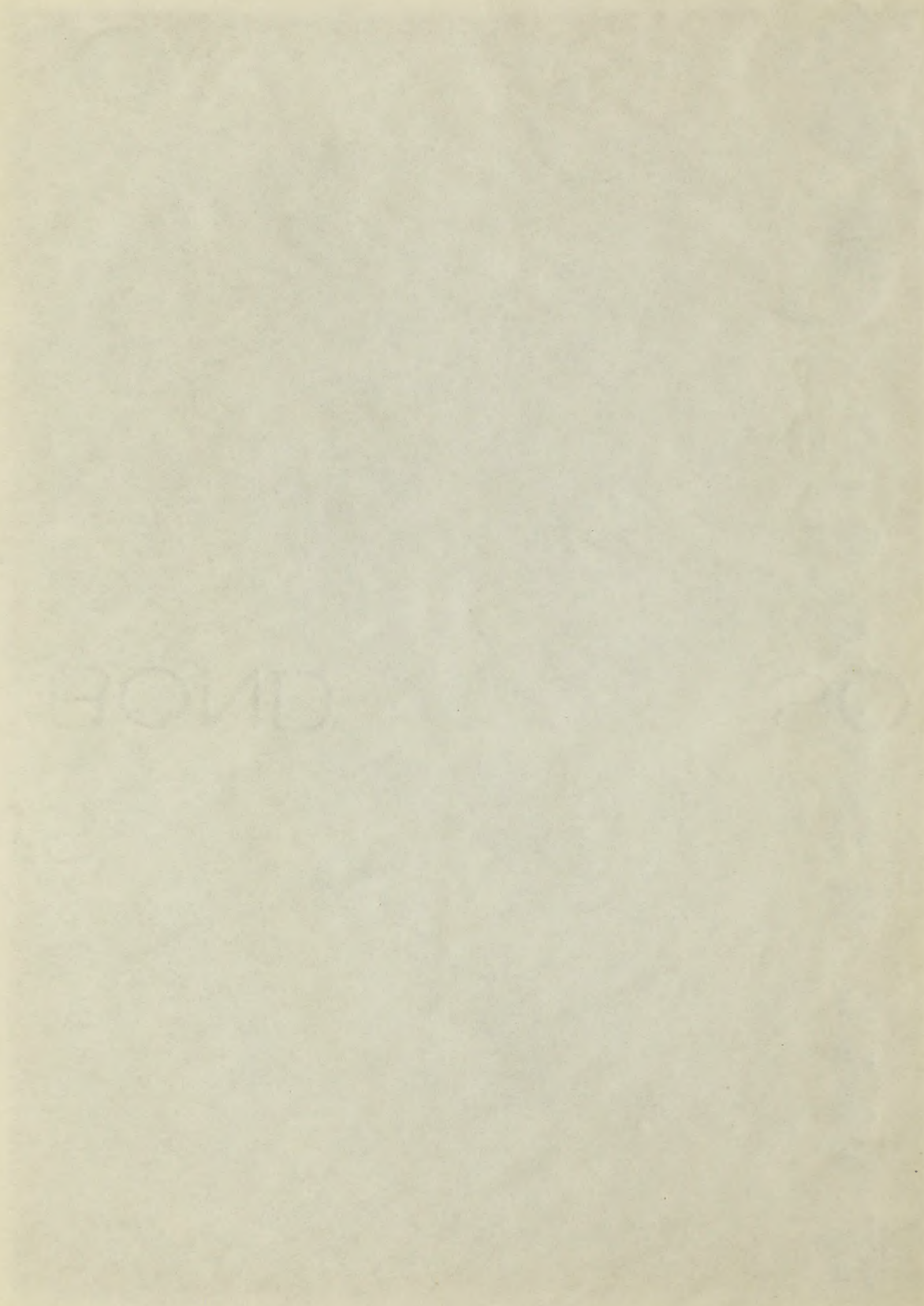


ILLUSTRATION FOR CHART XII

APPRECIATION







## CREATIVE AND INDIVIDUAL EXPRESSION

That all people are capable of creative expression is the theory underlying the modern philosophy of art education. An outstanding exponent of this philosophy is Professor Cizek at Vienna, who has provided every opportunity for free and individual expression.



THE UNIVERSITY OF CHICAGO

That all people are capable of progressive action is the  
fundamental principle of the University of Chicago.  
An essential element of its philosophy is the belief  
that every individual is capable of the highest  
intellectual achievement.

ALTON

JOHN BROWN

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## CHART XIII

SPECIFIC INTEGRATION OF ART AND LITERATURE  
CREATIVE AND INDIVIDUAL EXPRESSION

I	Minimum content essentials in art	8. Creative and individual expression a. Unrestricted opportunities for free expressions through individual urge, developed suggestion and emotional reactions, and criticized chiefly from the standpoint of "Does it tell your story? How well is it told?"
II	Aims in literature	2. Worthy use of leisure time 1. Enjoyment in reading (1) Literary acquaintance (2) Emotional enjoyment of figures of speech
III	Subjects or themes which lend themselves most satisfactorily by synthesis of aims	A Christmas Carol--Charles Dickens Legend of Sleepy Hollow--Washington Irving Tales of a Wayside Inn--Henry W. Longfellow Sea Fever--John Masefield "And when the wheels pick and the winds song And the white sails shaking." Rip Van Winkle--Washington Irving
IV	Basic elements in art	Line, form, color
V	Method of procedure	Appreciation
VI	Resulting objectives in art	Appreciations Creative ability Stimulation of imagination Integration Worthy use of leisure time



<p>1. General and individual</p>	
<p>2. General and individual</p>	
<p>3. General and individual</p>	
<p>4. General and individual</p>	
<p>5. General and individual</p>	
<p>6. General and individual</p>	
<p>7. General and individual</p>	
<p>8. General and individual</p>	



## EXPLANATION OF CHART XIII

## CREATIVE AND INDIVIDUAL EXPRESSION

I The minimum content essentials in art which are described in Chart XIII are creative and individual expression with unrestricted opportunities for free expression through the urge of the individual. Such expressions of art representation may be criticized chiefly from the standpoint of the following question: "Does it tell your story? How well is it told?"

II The aims in literature are worthy use of leisure time for enjoyment in reading, for literary acquaintance including also emotional enjoyment of figures of speech.

III All of the themes for integration listed in Chart XIII have been illustrated and enjoyed by the individual classes. A Christmas Carol by Charles Dickens exemplified the procedures for this chart.

IV The basic elements in art employed are line, form and color.

V The appreciation technique was used in the art teaching of Dicken's Christmas Carol. An atmosphere of interest existed when this story of Scrooge and the little Cratchetts was read and illustrated.

A provision for exposure was made by reading the story and comparing its details with present day living, as well as blackboard illustrations of Tiny Tim and other interesting characters and scenes of the story.

VI The resulting objectives in art were a stimulation of the imagination, increased creative ability, general and specific appreciations, and withal worthy use of leisure time was employed.



# THE HISTORY OF THE UNITED STATES

CHAPTER I. THE DISCOVERY OF AMERICA.

The first voyage across the Atlantic Ocean was made by Christopher Columbus in 1492. He sailed from Spain in the ship "Santa Maria" and landed in the West Indies. His discovery of America opened up a new world of exploration and trade for the Europeans. The following year, in 1493, he returned to Spain with more ships and men, and discovered the island of Cuba. In 1498, he made a third voyage, and discovered the mainland of South America. His voyages were funded by the Spanish monarchs, Isabella and Ferdinand, who were seeking new routes to the East Indies.

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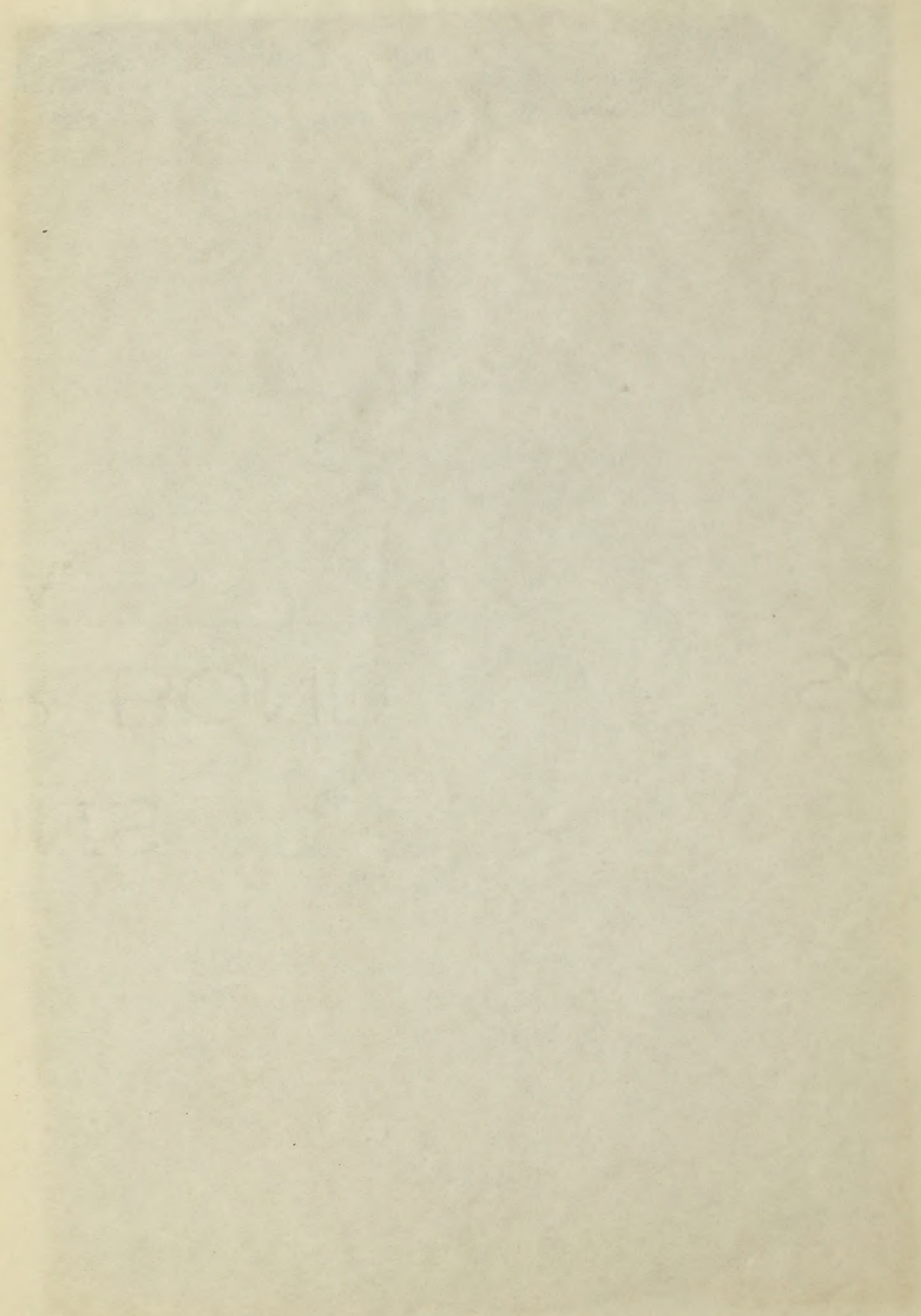
ILLUSTRATION FOR CHART XIII

CREATIVE AND INDIVIDUAL EXPRESSION





THE UNIVERSITY OF CHICAGO  
LIBRARY OF THE DIVISION OF THE PHYSICAL SCIENCES



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the fact that the subject is not only a well  
known author but also a well known man. The  
fact that the subject is not only a well known  
author but also a well known man.

CHART XIV		
SPECIFIC INTEGRATION OF ART AND LITERATURE FORM (CONTINUED)		
I	Minimum content essential in art	4. Form Simplified realistic re- presentation of animals, birds, objects, etc. 5. Narrative illustration
II	Aims in literature	3. Character Building (1) Discussion of motives of action, admirable traits of conduct (2) Ideals for achievement (3) Right attitudes toward life and society
III	Subject or themes which lend them- selves most satis- factorily by synthesis of aims	Biography Of famous authors and poets Struggles, experiences, etc., of Lindbergh, Byrd, Clara Barton, Helen Keller, Booker T. Washington New York to Paris--Charles Lindbergh A Man's Most Precious Possession Low Sarett The Bugle Song--Alfred Lord Tennyson Louis Pasteur; His Service to Man- kind--Erwin F. Smith Abraham Lincoln Walks at Midnight Vachel Lindsay For a That and a That--Robert Burns The Great Stone Face--Nathaniel Hawthorne
IV	Basic elements in art	Form, Color
V	Method of procedure	Appreciation
VI	Resulting objectives in art	Integration as a cooperative unit Acquaintance with art principles Showing an art need Opportunity for expression of creative power and imaginative moods Stimulation of skills Self-reliance Power of initiative



UNIT IV	
REVIEW OF UNIT III (1944-1945)	
I. Introduction	1. The purpose of the unit is to provide a general overview of the history of the United States from 1944 to 1945.
II. The United States in 1944	2. The United States was a major power in the world, having emerged from the Great Depression and having won the war against Germany and Japan.
III. The United States in 1945	3. The United States was a major power in the world, having emerged from the Great Depression and having won the war against Germany and Japan.
IV. The United States in 1946	4. The United States was a major power in the world, having emerged from the Great Depression and having won the war against Germany and Japan.
V. The United States in 1947	5. The United States was a major power in the world, having emerged from the Great Depression and having won the war against Germany and Japan.
VI. The United States in 1948	6. The United States was a major power in the world, having emerged from the Great Depression and having won the war against Germany and Japan.
VI. The United States in 1949	7. The United States was a major power in the world, having emerged from the Great Depression and having won the war against Germany and Japan.
VI. The United States in 1950	8. The United States was a major power in the world, having emerged from the Great Depression and having won the war against Germany and Japan.
VI. The United States in 1951	9. The United States was a major power in the world, having emerged from the Great Depression and having won the war against Germany and Japan.
VI. The United States in 1952	10. The United States was a major power in the world, having emerged from the Great Depression and having won the war against Germany and Japan.



## EXPLANATION OF CHART XIV

## FORM (CONTINUED)

I The minimum content essentials which are listed in chart XIV are form, showing simplified representations of animals, birds, people and objects in narrative illustration.

II The aim in literature chosen to be integrated is character building with a discussion of motives of action, admirable traits of conduct, ideals for achievement and the right attitude toward life and society.

III-IV "The Great Stone Face" was chosen as an embodiment of materials for character building and art gave form and color as the two basic elements for graphic representation.

V Increased enjoyment was developed by the Appreciation technique motivated by a wealth of illustrative material of the locality of the Old Man of the Mountain. Added to this were personal experiences of children who had been to Franconia Notch in New Hampshire. These individual experiences gave a consciousness of beauty to the surrounding country and the ideals for which the famous stone face stands.

VI The resulting endeavors in art which were acquired were an accomplished integration as a cooperative unit.

Through such association of mind and heart and hand with the Great Stone Face, knowledge grew, skills increased in power and kindliness became a larger influence in each pupils life.







ILLUSTRATION FOR CHART XIV

FORM (CONTINUED)



The Great Stone Face.

The village folk  
proclaim Ernest is  
the image of the  
Old Man of the mountain.

Beatrice Tarnell Room 22.





## CHAPTER VIII

## SUMMARY AND CONCLUSIONS

## 1. Procedure in Solution of the Problem

It has been the purpose of this thesis first to show how the art division of the Department of Education, which often is an isolated body, could integrate its aims according to established art principles as accepted by leading art educators, with the aims of another division, the English division of the Junior High School. A definite location was decided upon in order that direct contact could be established. Direct contact has been made with seventeen rooms of junior high school pupils in the Central Junior High School and the Sweetser Junior High School of Saugus, Massachusetts.

The aims in literature are those now in practice at the above mentioned schools.

The aims in art are those recommended by leading art educators. All aims are listed and a synthesis has been made.

The art principles and minimum content essentials in art are the art principles and minimum content essentials as recommended by the Federated Art Council on Art Education.

Perfection of attainment in art or in literature is not anticipated, but an approach to a "golden mean" or "Aurea mediocritas" in art education has been the definite goal.

Methods of procedure for synthesis of aims in literature and art have been based upon the "Three Dimensional Determiners.



CHAPTER VII

THE HISTORY OF THE CHURCH

I. The history of the Church of the Middle Ages

has been the subject of much discussion, and it is not possible to give a full account of it in this space.

The first division of the history of the Church is the history of the early Church, which

is the history of the Church from the time of the apostles to the end of the fourth century.

It is divided into two parts, the history of the Church in the East and the history of the Church in the West.

The history of the Church in the East is the history of the Church from the time of the apostles to the end of the fourth century.

A detailed history of the Church in the East is given in the first part of this book.

The history of the Church in the West is the history of the Church from the time of the apostles to the end of the fourth century.

A detailed history of the Church in the West is given in the second part of this book.

The history of the Church in the East is the history of the Church from the time of the apostles to the end of the fourth century.

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of Method" as recommended by Dr. Guy M. Wilson at Boston University.

Definite synthesis of aims in both literature and art have been made and subject matter for covering the same, has been established through definite themes in literature as listed in the body of the thesis.

## 2. Bringing Together of Minor Findings

In the Determiners of method in Chapter V it will be noted that the subject matter covers the "Objective World", (or the essential nature of subject matter), the "Psychological World" (or the nature of the child), and the "Sociological World" (or the nature of our society).

The general steps for each teaching technique are based upon the laws of learning:

- |              |                 |
|--------------|-----------------|
| (1) Use      | (4) Readiness   |
| (2) Success  | (5) Attention   |
| (3) Interest | (6) Association |

Definite work for each major technique is developed in art education.

Creative thinking and motivation for the teaching of the four methods of procedure: drill, problem, appreciation and project, provide for a program of achievement.

Effort has been made to teach the pupil to think for himself and to make his own interpretations of the themes presented.

## 3. Recommendations for Improvement of Procedure

The ideal integration would be that suggested in the introduction of this thesis at the John Burroughs School,



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St. Louis, where various subjects are merged into one integrated unit. This procedure has not been undertaken in this thesis.

Under the synthesis of aims in art education a more varied program should be followed for the student of superior art aptitude. This provision has been cared for as far as was possible under minor techniques.

#### 4. Difficulties of the Study

As the periods of instruction are of only forty-four minutes duration, with an average of forty-two pupils in each class, meeting but one period a week, it is difficult to carry out all aims of instruction which are desired.

During this research, all courses in art which were desired were not available, and answers relative to art objectives by various supervisors were made very brief.

A questionnaire with defined objectives was not sent, for it was desired to get the individual view point of supervisors, or art directors.

It has been difficult to keep pace with the subject matter or themes in the literature classes, as so many various themes are covered by the different classes at the same time.

Lack of space for instruction and lack of material have handicapped some construction work which has been desired by the pupils.

The project method which was described under methods, has been up to the present time, impossible to follow. Carrying



St. Louis, where various religious and social groups  
have been active. This organization has been instrumental in  
the work.

During the summer of 1914 an extensive campaign was  
conducted to raise a fund for the purchase of a new  
building. This campaign was successful in raising  
the sum of \$10,000.

At the same time a campaign was conducted to raise a fund  
for the purchase of a new building. This campaign was  
successful in raising the sum of \$10,000.

The sum of \$10,000 was raised for the purchase of a new  
building. This campaign was successful in raising the  
sum of \$10,000.

The sum of \$10,000 was raised for the purchase of a new  
building. This campaign was successful in raising the  
sum of \$10,000.

The sum of \$10,000 was raised for the purchase of a new  
building. This campaign was successful in raising the  
sum of \$10,000.

out a project in the true sense is establishing a piece of work on the adult level.

#### 5. New Problems Resulting from the Study

The project technique could be applied in an integrated program if time and material were available (such as block printing and selling of cards at Christmas time).

The pupil of special art aptitude should have a more varied and different procedure from that of the pupil of general ability, such as making the pictorial representation of activities necessary for carrying on both the general and the particular work of the school as posters, shadowgraphs, and general construction work.

The problem of the junior high school room teacher carrying out lessons under the supervision of the art supervisor has presented itself. Most of the teachers in the junior high school are graduates of normal schools, having equal training in art with the grade school teacher, who is now doing this type of teaching. The Junior High school teacher is also qualified to carry on the art activities to illuminate the text of her special subject with accompanying art instruction. This would allow the supervisor of art a greater opportunity to guide the work of each room and have a varied series of units in progress at the same time.

Clay modeling and elementary pottery moulding could be added to the procedure for the minimum content essential, "Form" in charts VII, VIII, XIV.



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